UARY 19, 1881.
FOREIGN SHORE."
OME.
MINSTRELSY FROM
IC TRIUMPHS.
INSTRELS
. FOOTE, Manager.
TRE, LONDON,
Y OF THE WORLD.
, FEB. 14,
(40-13t
THEATRE.
SUCCESS.
URED
LY'S
NSTRELS,
J. H. MACK,
Manager.
pronounce them superior to
pped, and turn out
ENTERTAINMENTS.
th a large attendance of ladies. The
ere rewarded with double and triple
Mack, are playing to crowded houses,
umber of ladies in the audiences. The
h and high-toned air about them. The
ured." 48 1t
ed Carnival
W. H. BISHOP, Manager.
INSTRELS.
W ENGLAND
even standing-room on
re [45-13t
OUBLE OUR ROUTE.
rd's Grand Opera-house.
The Widow,
C. B. BISHOP.
The Elder,
JAS. O. BARROWS.
The Company,
ALL POPULAR.
The Result,
SUCCESS.
Feb. 21.
F. W. PAUL, General Agent. 43 13t
YWHERE.
IAMONDS
BROOKE
E SOUTH,
SKETCH ARTISTS.
of Messrs. Dooley and Tenbrooke, I re-
e and humor, and their portrayal of the
rpassable. JOE LANG.
45-1t*
L SOLDIERS' HOME,"
YTON, OHIO.
ANTED
mmer Season of 1881, a
OMPLETE
tic Company.
results attending and the gentlemanly
from the "officers" and "men" of the
chille managing in their interest during
have prompted me to again become a
ract.
TWELVE WEEKS, commencing June 1,
gentlemen of recognized ability only
lowest Summer salary, with hotel ex-
Inclose photo. Correspondence solicited; none neg-
BURTON ADAMS,
"Templeton Star Alliance."
Feb. 15, 16, Tyler 19, 21, Marshall 25, 26,
, 29. 48-1t*
AND VARIETY MANAGERS,
E ORIGINAL
INO EDDIE
ATEST TIGHT-ROPE
IN THE WORLD,
Nick Roberts' "Humpty Dumpty"
Mexico after February 26. The report
o Mexico is an error.
desiring my services for the tenting-
variety managers wishing them up to
se address EL NINO EDDIE, Boyls-
n, Mass. 48 1t*
VOLI,
BLAKE STREET,
VER, COL.
.....Proprietor
.....Business-manager
nagement
S MONDAY, FEB. 7,
iety theatre. Artists of recognised
engagements by applying to
J. H. WEBB, Business-manager.
R ENGAGEMENT
FIVE HEAD OF THE
RING - HORSES
HIS COUNTRY.
HEAR FROM MANAGERS HAVING
VILEGES TO RENT.
ess ED. T. BASYE. Shelbyville, Ill.
AT POPULAR SONG,
OM MOTHER'S GRAVE.
-For Sale by all Music Dealers.
Pub'r, 9th Filbert St. Phil'a Pa.
AT SONGS.
Orders and Most Popular
gs on Record.
881.—SEND AT ONCE 5,000 "Sally
s That Wake Me," 3,000 "Let Your
ers, etc.," 2,000 "Sweet Mountain
and Blossoms," O. DITSON & CO.
881.—SEND US 2,000 "Sally Hor-
d Blossoms," 1,000 "Sweet Mountain
Family Bible,"
S. T. GORDON & SONS.
1.—SEND 2,500 "Sally Horner," 1,000
ar!" 1,000 "Let Your Tears Rise the
weet Mountain Rose," 500 "Birds and
CHICAGO MUSIC COMPANY.
3, 1881.—PLEASE SEND ME 2,000
Birds and Blossoms," 500 "Sweet
Kisses that Wake Me," M. GRAY.
G. HALLENBERG, Memphis, Tenn.
TREL OR NOVELTY PARTY
STATE-FAIR WEEK.
1881. Address BAYARD & WALKER,
45-13t
N FLEET,
PRINTER,
k Clipper Building, 14

NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor.

NEW YORK, SATURDAY, FEBRUARY 26, 1881.

VOLUME XXVIII.—No. 49. Price Ten Cents.

WHY DO THE WRINKLES COME?

WRITTEN FOR THE NEW YORK CLIPPER,
BY MARC COOK.

Little Bo Peep climbs onto my knee—
Little Bo Peep is four years old,
And what her bright, blue eyes don't see
Would need a microscope to behold.

She pulls my beard—that's one of her tasks;
She pokes my cheek with her little fat thumb,
Then, gazing straight in my face, she asks:
"What is it that makes the wrinkles come?"

Ah, little Bo Peep, you cannot guess
How hard is the question you thus propound;
It calls for greater wisdom (or less)
Than ever philosopher yet has found.

There was a time, my little Bo Peep,
When my face was as smooth as yours is now,
When never a line nor wrinkle deep
Had left its imprint on my brow.

A time when I woke from balmy sleep
To find life always a glad surprise,
When I laughed as you laugh, my little Bo Peep,
And looked on the world with the same big eyes.

Ah, well, I laughed and loved and grew old,
Working away at life's hard sum,
And half was gross that I dreamed was gold—
And so the wrinkles began to come!

Yes, that is the way, my little Bo Peep—
As near as I can tell you now—
That is the way the furrows deep,
One by one, crept over my brow.

When I saw the glad, bright dreams of youth,
Like the roses of Summer, wither away,
When I learned how the fragrant flower of Truth
By the thistles of Falsehood was strangled one day

When the faith I placed in man was returned
By man's ingratitude, blacker than night;
When she hard and bitter truth had been learned
That might, in this world, too often makes right;

When I saw the good borne down and oppressed,
The wicked triumphant in their change,
The Samaritan scorned and the Pharisee blessed—
Then, little Bo Peep, the wrinkles came!

But may you in the sunshine forever bask,
So that, when the years shall have made you gray,
Some future Bo Peep, gazing at you, shall ask:
What is it that keeps the wrinkles away?

ONE NIGHT'S CRIME;

OR,

A FATAL PASSION.

(LA FILLE MAUDITE.)

ADAPTED FROM THE FRENCH OF EMILE RICHEBOURG, FOR THE NEW YORK CLIPPER,

BY DUDLEY WINTHROP MOORE.

Entered according to Act of Congress, in the year 1880, by FRANK QUEEN, in the office of the Librarian of Congress at Washington, D. C.

PART THE THIRD AND LAST.—THE MYSTERIES OF SEUILLON.

CHAPTER IV.—CONTINUED.

The moment had come to tell Blanche that Jean Renaud was concealed under Mardoche's rags; but, fearing to cause the child too violent an emotion, Rouvenat hesitated.

"Godfather," said Blanche, looking at him intently, "you have something else to tell me—I see it in your eyes."

"Aye; but I dare not."

"Who, pray?"

"Lest you won't have the strength to bear it."

"Then you may speak out; for, since I have had strength enough to endure my sorrow, I shall certainly have enough to bear a little happiness."

"Well, then, Blanche, you shall see your father."

"I shall see him! When?"

"Very soon."

"Then he is coming back? Will not the risk be too great?"

"Never fear, dear child; he has altered so that nobody will recognize him. You have only to keep the secret and all will be safe. He has already returned, Blanche."

She wished to speak, but a sob choked her voice; she could only stretch out her arms imploringly. Rouvenat ran to the door and opened it quickly.

"Mardoche, come, come!" And, turning to Blanche, he added in a low tone: "He is your father."

In answer to Rouvenat's call another door had opened instantly, and Blanche saw Mardoche appear. With a proud step and radiant countenance the old man approached her with outstretched arms. Then two cries were heard: "My daughter! Father!" and parent and child were clasped in a rapturous embrace.

"Two happy ones already," Rouvenat said to himself, as he hastened down the stairs. "To the others now."

He found the old farmer in the court, returning from his walk.

"I see you have at last decided to have the shepherd's well filled up," said Jacques to Pierre. "In passing there just now I noticed it was already half full of plaster and stones. Where did you get the stuff?"

"At Civry. It is the rubbish from Jean Renaud's house, which I am having rebuilt."

"You are having Jean Renaud's house rebuilt?"

"In three weeks it will stand as of old, Jacques."

"Pierre, what means this? Does Blanche think of leaving Seuillon?"

"No, indeed!"

"Then why rebuild the house?"

"It is the child's wish."

"Poor Blanche!" murmured Mellier, "she wants something before her that will remind her of the old home of her untortunate parents! I understand it perfectly; they are dead to the world, but alive in her heart. So it is with poor Lucile: dead to the world, but alive in my heart! Pierre, a moment ago I saw a crow flying across the valley; in passing just over my head, it gave a croak, only one—a sinister omen, Pierre!"

"Absurd! Do you still believe in such silly things?"

"Old age brings back the superstitions of youth. However, if you will not admit that it is an omen, it is at least a presentiment. Pierre, Pierre, I shall die without having seen my daughter again, without having laid my trembling hand upon the head of her son."

"Jacques, let us talk of something else. Did you enjoy your walk?"

"Very much. What prosperity, what wealth! Never in all my life have I seen such beautiful grain. I went into a rye-field; it is taller than I, and beginning to ripen, and the ears are superb. The meadow is in a fine condition—the grass thick and rich. How the scythes will cut! The mowers will go to work to-morrow with gay hearts and sweeping strokes."

"So you are satisfied?"

"Yes, Pierre, I am satisfied. You are a great husbandman."

"With you to advise me."

"God grant it, Pierre, and may those who get possession of it remember your example!"

"Why always speak of it to Jacques?"

"That is the only reward I can give you."

"If I merit a reward, I shall have it when my task is accomplished."

"You still hope?"

"More than ever!"

"How strangely you say that. Your eyes are filled with joy—Pierre, have you, then, discovered something?"

"Yes."

"What? Hide nothing from me."

"To-morrow, Jacques, before you awake, I shall be on the road to Paris."

"My daughter is in Paris!"

"That I don't know—I am going to look for him."

"Her son?"

"Edmund. You see, Jacques, misfortune is at last getting tired of overwhelming you; you will have happy days again."

"And Lucile?"

"I have found her son, Jacques. Let us think only of him for the present."

"Yes, you are right, Pierre. Place your hand on my heart. Do you feel how it beats?"

"Yes, indeed."

"It is more than ten years since it was roused. Ah! I feel as though I were coming to life again!"

Rouvenat did not think it prudent to speak yet to his master about Jean Renaud.

It was agreed that evening between himself, Blanche, and Jean Renaud that the latter should continue to play the mendicant till his return from Paris.

"Then," said Rouvenat, "we will find means of telling Mellier the truth, without causing him too violent a shock."

And he suggested that, during his absence, which would not be for more than four or five days, Jean Renaud should occupy his room, in order to be nearer his daughter. But Jean would not listen to it.

"No," said he, "I prefer to sleep in the shepherd's house, which Blanche has already placed at my disposition."

"My dear Renaud," replied Rouvenat, "I leave you entirely free to do as you wish."

The next morning at daybreak Rouvenat entered the carriage that was to convey him to Saint Irun, where he intended to take the mail-coach to Vesoul.

"Come back soon," the old farmer had said to him—"come back with my son."

Not until the breakfast hour arrived did the domestics of the farm and the day-laborers know that Rouvenat had departed for Paris. And great was their astonishment, for they knew it must be a very serious affair that should oblige Rouvenat to leave Seuillon the first day of hay-time. Nothing to know why he had gone, they questioned one another all day long.

Gertrude, the dairy-maid, a big, red-faced girl, who concealed under a simple exterior her deceitfulness and the vilest instincts, proved particularly curious. She had been at Seuillon about one year, and, although Rouvenat was not altogether satisfied with her services, he had kept her as much through compassion as through his dislike to make a change. Now, Gertrude, like all women, had some sense. The swaggering air and curling moustaches of Handsome Francois had made a deep impression on her. The girl believed all the fellow told her, and, foolishly imagining that she was loved, became his slave. Since the dismissal of Handsome Francois they met every night in the neighborhood of the farm-house, and the Parisels were kept informed by her of everything that occurred at Seuillon. Gertrude had become the spy of Handsome Francois.

CHAPTER V.—THE MERRYMAKING.

The mowers and the haymakers—the latter women—were returning to the farm-house for the evening meal. It was an army of toilers. The men carried their scythes over their shoulders and their wetstones stuck in their belts, the women their forks and rakes. The scythes were ranged against one of the walls of the court, and the forks and rakes thrown in a pile beside them.

After the evening meal, which was served in the large dining-room, where a second table of twenty covers had been spread, all reassembled in the court, the women on one side, the men on the other. Everyone spoke in a low tone of voice, and seemed in no hurry to go, although it was the habit of all to start for their homes at Fremicourt as soon as supper was over.

Jacques Mellier came out of the house with Blanche on his arm. They were immediately surrounded, and forty voices cried at once:

"Good-evening, Mons. Mellier! Good-evening, Mlle. Blanche!"

Jean Renaud now entered the yard.

"Worthy people!" he murmured. "They are giving my daughter a warm reception!"

"Well, my friends," said Mellier, addressing all, "are you satisfied with your day's work?"

"We would be very hard to please were we not," replied the oldest of the mowers.

"So much the better," replied Mellier. "I am glad to see you all in a good humor."

"Oh! we never lack gayety, Mons. Jacques, but we would feel still happier if Pierre Rouvenat was here this evening."

"Your friend Pierre, my men, was obliged to leave this morning for Paris."

"We know it, Mons. Mellier," said another mower, a little bolder than the rest; "only he might just as well have waited till to-morrow."

"Then you wanted him for something this evening?"

"Yes, Mons. Mellier."

"If old Mellier can take his place, speak out, my friends."

"In faith, why shouldn't we? Well, Mons. Mellier, I'll tell you. To-morrow is St. Peter's Day, and every year on St. Peter's Eve, after supper, Rouvenat gives us a treat."

"And why did you not let me know that before you left the table? Rouvenat is not here, but Jacques Mellier's wine-cellar is always open for St. Peter."

"St. Peter forever! Long live Jacques Mellier!" shouted the mower, and everyone repeated it after him.

"Come in, my friends, come in," resumed the old farmer.

A moment later the men and women once more surrounded the tables. The bottles were not long in making their appearance; the tables were covered with them. The corks popped in a twinkling, and the ruby liquid flowed liberally.

Like Jean Renaud, Jacques Mellier had remained standing. Blanche took up a glass and held it out to the farmer.

"Serve Mardoche first, my daughter," said Mellier. "He would like nothing better than to touch glasses with these worthy people and drink Rouvenat's health."

Blanche carried the full glass to her father, who took it with a trembling hand.

"Yes, certainly," he said in a vibrating voice; "I will drink the health of Mons. Pierre Rouvenat—yours also, Mons. Jacques Mellier, and to the eternal prosperity of Seuillon."

"Well spoken, old Mardoche," approved the aged mower, raising his glass. Let us touch glasses, comrades, and drink the health of Mons. Pierre, Mons. Mellier, Mlle. Blanche, and to the prosperity of Seuillon. Seuillon forever!"

"Never was there a merrymaking without singing," said a woman, rising. "They say Mlle. Blanche sings like a nightingale. We would all be ever so glad if, with your permission, Mons. Mellier, she would sing something for us."

"Blanche," said Mellier, "this is your godfather's merrymaking, and we are among friends."

Without waiting to be urged, she sang in a soft and melodious voice the well-known rural song of the peasants of France, which begings thus:

'Tis the Almighty who gives us the warm sun-rays,
And the golden fruit of the Autumn days;
The harvests, the crops, the beauteous verdure—
Every product of the bosom of smiling nature,
All, all are tokens of his infinite bounty.

When she had finished, the enthusiasm of the good peasants broke forth in uproarious acclamations.

"Are you satisfied, father?" she asked of Mellier.

"You sang like an angel," replied the old man. Then she added to Jean Renaud in a whisper: "I sang to please you."

The happy parent thanked her with a rapt look.

Several other rustic lays were sung by the young people; and thus an hour was spent very agreeably. The contents of the last bottles were poured out, the glasses clashed once more and were emptied, and then the oldest of the men gave the signal to depart. The peasants left the house. Jean Renaud followed them. As he was passing out of the door he felt Blanche's hand press his.

"I shall think of you all night long," she whispered in his ear.

He turned his head, and his lips grazed the brow of the lovely child.

CHAPTER VI.—THE PHANTOM.

Night had fallen. The laborers, reassembled helter-skelter in the middle of the court, were preparing to depart, when suddenly an owl flew screeching over their heads in pursuit of some bird. The women pressed close to one another, shivering.

"Well, are you all seized with a fit?" said one of the men, laughing.

"Didn't you hear that cry?" replied a woman.

"What! The cry of the screech-owl?"

"Oh! if I was alone," said a fat peasant-woman, trembling from top to toe, "I'd never dare to go back to Fremicourt—not I!"

"My poor Clarisse, you aint very brave."

"Well, I'm just like her," interposed another woman; "if I thought the phantom might shoot up before me any moment, I'd be scared to death!"

"You make me laugh with your phantom," said another mower; "for some time back I've heard nothing but a prattle about this famous ghost. Talk to me about ghosts!—go 'way!"

"So you don't believe in them, eh? Well, ask Father Martin, the fisherman; he saw it himself."

"And where is this dreadful phantom to be seen, pray?"

"On the bank of the river, hard by Merlin Hole. It has haunted the valley, it seems, for a long, long time. It passes before your eyes like a flash of lightning, leaving a long train of sparks behind it. Father Martin assured me it passed so close to him that he could have seized it had not something paralyzed his arms.

"You will be telling me next that he even had a talk with it and went a-fishing with it," said the mower, laughing heartily.

"Is the phantom white?" asked a voice.

"The phantom of Merlin Hole is black."

"Black! Why, then it's the Devil!"

Some of the women uttered a cry of horror.

"There's no need of being afraid; the Devil takes to his heels the moment one crosses one's self."

"Really," said another, "I begin to put faith in this ghost story."

"You have but to be near the Hole at midnight, and you will see it."

"That's tempting; but I'd rather sleep quietly in my bed. So it's at midnight that the phantom shows itself?"

"At the last stroke of midnight."

"That's the hour of spectres and vampires."

"I say, perhaps the phantom in question is a vampire."

"Quite possible."

A mower, who had listened attentively without uttering a word, now spoke out in his turn.

"I put little faith in phantoms," he said in a grave tone of voice, "and still less in witches and vampires; but certain it is—I can talk about it since I saw it myself—that an extraordinary being, man, woman, or demon, wanders at night along the banks of the Sableuse, like a soul in torture. Three years ago, on St. John the Baptist's Day, towards eleven o'clock at night, as I was fishing by the water's edge for some of our excellent trout, which I wished to take to Artemont, to my cousin, who was to be married the next day, I was startled suddenly by the sound of lamentations and groans not far from me. Thinking there was somebody in the meadow hard by who needed assistance, I went in that direction. As I neared the spot I saw a dark figure dart up as if from the bowels of the earth. 'Who are you?' I called. Then, instead of answering, the figure shot off at a furious pace. I gave chase. It flew through the trees like the wind; but I finally overtook it; but just as I stretched out my hand to seize it it vanished like a spirit, so quickly that I could not tell whether it had passed to the right or left, or sunk into the ground at my very feet. That is what I saw three years ago, as I told you, on St. John the Baptist's Day."

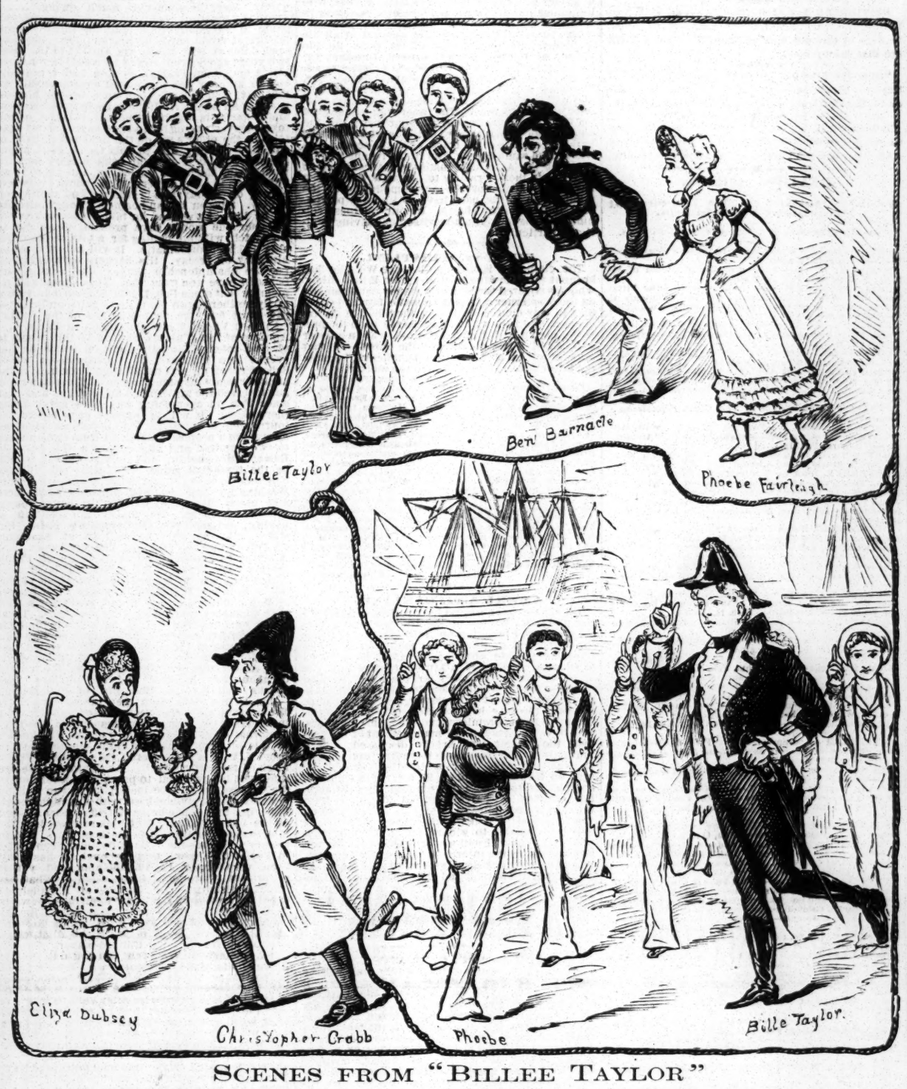
"This is St. John the Baptist's Day," said the aged mower. "It was just nineteen years and four days ago that a man was murdered on the road to Civry by Jean Renaud the Wolf-hunter. I recollect the affair as though it occurred yesterday. However," he went on, "although we must not believe everything that is said about the phantom of Merlin Hole, we must nevertheless admit that there is some truth in it. The valley has not been haunted merely for a week, fortnight or month. Here's Bertrand, who saw the spirit three years ago, on St. John the Baptist's Day. Well, to tell the truth, I saw it also—five, perhaps six years since; and, what is really very strange, it was also on St. John the Baptist's Day."

"Then there can be no doubt about it," said the fat peasant-woman timidly. "It's the spirit of the murdered man!"

"I think we have talked enough about ghosts and the like to keep these young girls from sleeping," resumed the old mower. "It'll soon strike ten, so my advice is that we all get to bed as soon as possible, seeing that it will be daybreak at three o'clock. Let the phantom haunt the valley at night—that's all we have to do, whereas we have need of rest."

This sound advice being promptly followed, the court was soon clear. Jean Renaud alone remained, seated upon a stone bench, seemingly absorbed in profound meditation. He had listened to the conversation of the day-laborers without losing a word of it. Was it not indeed strange that the apparitions should occur on St. John's Day, the anniversary of the murder? He had recollected the woman with dishevelled hair, of whom he had caught but a glimpse, and whose cries for help had so fortunately attracted him to the old well into which Rouvenat had just been precipitated. Had she not appeared to him and Edmund like a veritable ghost? They had scarcely had time to see her pass, gliding like a shadow, she had at once vanished in the night. He could not doubt it—this woman was the phantom so much talked about.

"I must find out what this all means," he murmured, rising. "If the phantom shows itself to-night on the banks of the Sableuse, I shall see it."



SCENES FROM "BILLEE TAYLOR"

FIRST SUNG IN AMERICA IN THE STANDARD THEATRE, THIS CITY, FEB. 19, 1881.

See City Summary.

He left the courtyard and took the road to the river, which he crossed on the foot-bridge and proceeded some hundred steps up the stream in the direction of Fremicourt, till he came to the round, very deep pit which the peasants thereabouts call Merlin Hole.

He chose the darkest spot, and lay down on the water's edge in a clump of white osiers, whence he had a good view of the foot-bridge, lighted up by the moon.

"A first-rate hiding-place," he said. "If, as I have some reason to suppose, the would be phantom comes from the left bank and passes over to the right, it will cross the river on the foot-bridge. In that case I can't miss it. I'll wait till midnight. If it brings no ghost, I'll go away quietly to my cot in the shepherd's house, and come back to-morrow night to begin my watch again. I don't believe in phantoms—not I; but still there is certainly something in all this—a poor woman, a demented creature, no doubt, who wanders at night over the valley. I want to know ——"

The rest of the phrase died on his lips. He had just espied a dark form—a woman's—gliding rapidly across the foot-bridge, and his heart began to beat very fast.

CHAPTER VII.—THE PURSUIT.

Having risen, Jean Renaud concealed himself behind a twisted willow trunk and waited anxiously, with a cold perspiration breaking out upon his brow. Presently the woman passed quickly before him, her hair disheveled and streaming over her shoulders, and shaking her arms excitedly above her head.

"Where is she going?" he asked himself.

Determined to know at any cost, he waited till she was some thirty or forty steps off, then sprang in pursuit. Her pace was rapid, but, as Jean had good legs, despite his old age, he managed to keep the same distance between her and himself. On reaching the stone bridge she again crossed the Sableuse, but, instead of following the road to Fremicourt, she shot across the meadow as if fearing to approach too near the houses of the village.

Now there were no more trees or bushes to conceal her from Renaud's view, and the moon shed all its light upon that part of the valley. Fearing that she would discover him at last, Renaud slackened his pace, so that the distance he had kept between her and himself was soon doubled. And the precaution was a wise one, for she turned round several times to make sure that she was not followed, but without catching sight of her pursuer, as he was too far behind, and well protected by the darkness. She passed thus around the village, then sprang all at once into a byway and vanished. On reaching the byway in his turn, Renaud asked himself with evident ill-humor if he had not undertaken a useless chase. However, after a moment's reflection, and although this obscure road led to the village, he was convinced that the phantom had followed it. His courage returned, and he went on at a quickened pace. Suddenly he stopped short, struck with astonishment. Some twenty yards from him he saw the phantom open the cemetery gate and glide into the inclosure of the dead. A sudden light dawned upon him, and a gleam of joy shone in his eyes.

"Oh, if it is she, if it is she!" he whispered.

He hastened to the gate and entered the cemetery in his turn. Now, advancing slowly, as noiselessly as possible, he directed his steps towards the corner of the burial-ground where the body of the murdered young man rested. When near the spot a groan reached his ears, and he saw the so-called phantom rolling and writhing upon the grave. He could doubt no longer—this woman, this phantom of the valley, was none other than the woman who had called for help on the night of the assault upon Pierre Rouvenat—she and Lucile Mellier were one and the same person! He approached still nearer, and stopped within arm's length of her. The woman dragged herself upon her hands and knees as far as the tombstone, and threw her arms around it, sobbing loudly:

"When shall I sleep the sleep that has no awaking?" Renaud heard her say: "Ah, I shall return here every night, for it is near you, Edmund, with my head on this stone, that I wish to die! God will take pity on me in the end. I have called so long for death—why will He not let it strike me? Does He not think I have suffered enough? Does He wish me to take my own life? He threats me back, He has damned me, I belong to hell!—O hell! I know it well! there are no tortures more frightful than those I have endured upon earth. Well, since it must be, I'll kill myself, I'll free myself from the grasp of life! Little matters it whether I die one way or another; I have nothing more to hope for in this world, nothing to hope for in the next; I am cursed, cursed, cursed!" And, springing to her feet, she went on in a fierce tone: "This stone is hard—a little courage, a shock, and my brains will be dashed out, and all will be over!"

The moment had come for Jean Renaud to act, for the next instant the frenzied creature would certainly have suited the action to the word. With one bound he threw himself before her, and, seizing her by the arm, said in a mild accent of reproach:

"Unhappy woman, what would you do?"

She uttered a hoarse, choked cry, and her eyes rested upon him with a frightful stare.

"Let me be, let me be!" she then said, endeavoring to free herself.

"You would take to flight," he replied kindly, "and you would do wrong, for I have something very serious, very important, to say to you. When you have listened to me you will understand that it is not to increase your days of suffering that God keeps death from you. Unhappy child, at this very moment, while, in your despair, you are thinking of suicide, God, taking pity on you at last, sends you consolation and promises you the purest joys."

"False, false!" she cried wildly.

"I swear it is the truth," he replied sadly.

"But who are you, man, that you should talk to me so?"

"One of Lucile Mellier's best friends."

"Hush, hush!" she said gloomily, starting back; "Lucile Mellier exists no more. I am the cursed one—mind you, the cursed one!"

"Lucile, to-morrow, if you will, your father will open his arms to you. The unhappy man clings energetically to life because he looks for your return in painful suspense, and wants to bless you before he dies."

She looked at him as if she had not understood his words; then, shaking her head, she said:

"You have not told me your name."

"Lucile, you once called me a friend; but I am not surprised at your not recognizing me, for all but Pierre Rouvenat and Blanche believe me dead; besides, time has made such sad ravages in me. Lucile, I have been unhappy, too, but I have never despaired. The one that rests under this ground at our feet died in my arms pronouncing your cherished name. For nigh nineteen years I have been a wanderer, an unknown upon this earth—for his sake, for yours, Lucile, for your father's."

"Jean Renaud, you!" she cried in a quivering voice.

"Yes, Lucile, I am Jean Renaud, known hereabouts as Mardoche."

The poor creature bowed her head, overwhelmed.

"Here in this cemetery," she said presently in a lugubrious tone, "are three victims of Jacques Mellier—one dead and two living!"

"We must forget the past, Lucile, and turn our thoughts only to the future."

"Jean Renaud," she replied, "you have a daughter left you, whereas I have nothing to hope for."

"Lucile, you have a son."

"Lost!" she murmured in a doleful accent, while a groan escaped from her heaving bosom.

"Lucile, then you do not understand why I told you just now that your days of suffering were past? Yes, you lost your son, or rather you were separated the day you fell into the snow, almost dead, upon the road from Vesoul to Gray."

"How do you know that?" she cried, with intense agitation.

"You were at the point of death," he went on, "when some mountebanks, passing over the road, picked you up."

"Ah, yes," she mumbled between her set teeth, "the mountebanks—wretches! They stole my son. What did they do with him, the scoundrels?"

"Lucile, one of those pitiable beings, the poorest, named Jerome Greluche, took your son ——"

"He stole him, stole him, with Rouvenat's gold!" she exclaimed, rolling her haggard eyes.

"Do listen to me, Lucile. Greluche, the mountebank, did not make a mountebank or buffoon of your son; he brought him up and watched over him with a father's affection. To-day your son is a handsome young man, well educated, refined, honest, with a heart full of the noblest sentiments ——"

"Jean Renaud, Jean Renaud," she broke in, panting for breath, "is my son still living?"

"Lucile, calm yourself; Jean Renaud loves and respects you. He would not deceive you. Yes, your son is living; by the memory of my poor Genevieve, by the happiness of my daughter, I swear it!"

"Jean Renaud, I believe you; yes, I will believe you. Ah, if for some purpose you were not telling me the truth, if you were deceiving me ——"

She fell upon her knees and burst out sobbing.

"How she must have suffered!" thought Renaud. Then, taking her by the arm, he forced her to rise. "Come, Lucile, come; we will talk about him." And he led her away.

They left the cemetery, and, walking slowly side by side, followed the byway for some moments in silence. Lucile spoke first.

"My head is on fire," she said; "my heart seems to be jumping about in my bosom; yet a great calm has suddenly effected itself in me. Since that fatal night I fell upon the road I have not felt such comfort. My son lives! my son lives! Ah, it seems to me that I no longer feel my father's curse and that of God weighing me down! Jean Renaud, I have never lost my reason, but for very many years I have lived in a sort of constant delirium, my mind in strange confusion. But two thoughts have I had—one for my son, one for my misfortune; these alone have preoccupied me. Ah, my son! Talk to me about him—yes—talk to me about him, Jean Renaud; I have the strength to listen to you. How do you know he exists?"

"I have seen him."

"You have seen my son?"

"Yes; and you also, Lucile; you saw him last week."

"What do you tell me?"

"You have not forgot that Rouvenat was thrown into the old well. You recollect the two men you met?"

"Yes."

"I was one of those men, and the other was Edmund, your son."

"My son, my son!" she cried; "and I did not recognize him!"

CHAPTER VIII.—POOR LUCILE.

It was some minutes before Lucile could control her feelings sufficiently to speak again. Then she said:

"No wonder I did not recognize him. How could I suppose that the son I had despaired of finding was so near me! And, besides, in my excitement I did not see his face; I only caught a glimpse of your long beard. What did I say to you? I don't recollect; but I was quite certain that, if my old friend could be saved, you would save him, and I hastened away lest I should be recognized. So my father's old servant, the only being in the world who remained devoted to me in my misfortune, good Pierre Rouvenat, was saved by you and my son? There are many things for you to disclose to me. Tell me, first, how my son happened to come to Seuillon, and how he was able to make himself known. Pierre is good; he opened his arms to my child; but my father, how did he receive him?"

"Lucile, your child knows as yet but a part of the secret of his birth. For reasons that I will explain to you I thought it my duty to conceal from him his mother's name and the fact of his being the grandson of the rich proprietor of Seuillon. He never came to the farm-house, and twice he found himself in the presence of Rouvenat, who did not recognize him. He knows that his father was murdered—I told him so myself—and he believes, as everybody else, that Jean Renaud was the murderer."

"But where is he, where is he?"

"He returned to Paris, Lucile, two days after you saw him."

"To Paris?" she cried in a plaintive voice.

"Reassure yourself; he left his address with me, which I gave to Rouvenat yesterday, and he left for Paris this very morning."

"In quest of my son?"

"Yes. He will bring him back."

"Does my father know this?"

"Jacques Mellier expects his grandson."

"Ah, I have nothing further to ask of God!"

"Always hoping that you would come back, Lucile, your father has never made a will. Yet, very uncertain as to your lot, and thinking you might have died, it was decided yesterday between him and Rouvenat that, as soon as the latter returned with your son, Jacques Mellier would summon his notary and acknowledge Edmund as his son and sole heir. But your father's intentions will, no doubt, be changed somewhat, because you are alive, and he need not fear now that his fortune will fall into the hands of the Parisels, who are regular rascals."

"You should say wild beasts, Jean."

"Rouvenat did not want to punish them; in my opinion, he was wrong. When they see Jacques Mellier's inheritance slip from them, they will howl with rage. That will be their punishment. Nevertheless, I am uneasy, for they have not left the country."

"I know it."

"You have seen them again?" she said, with a frightful stare.

"Yes. The son prowls every night in the neighborhood of the farm."

"Would they dare to ——"

"Certain it is that they are meditating some new crime. Jean Renaud, do you know that Francois Parisel is struck with your daughter? He is capable of venturing everything. You must watch over your daughter well, Jean, during Rouvenat's absence."

"Were Francois Parisel to touch my child, I would strangle him. But we must not talk about those dogs; my blood is already boiling. Lucile, shall I take you to your father at once?"

"No, no!" she said in terror.

"He rues what he did. It is not you he curses now, but his blind fury."

"Then you believe he would receive me?"

"He is ready to humiliate himself before you. After having smitten you with his curse, he will bless you. He has never ceased to love you, he loves you still."

"Jean Renand, I swore never to set foot again under my father's roof; but misery has overcome my pride. I, too, am very much changed; the poor Lucile of to-day bears little resemblance to the Damsel of Seuillon of nineteen years ago. Woe has shattered me; my strength is gone, my will is gone. But the gloom of my mind has been dispelled by your kind voice. The frightful monsters that tortured me have fled—I see them no longer, nor do I hear them. How beautiful is this night! A new horizon, all illuminated, opens and expands before my eyes. My God! my God! you have had pity on me—you give me back my son! Blessed be Thy name!"

She stopped abruptly, and, seizing Renaud's arm, said:

"We are on the road to Seuillon; where are you leading me?"

"To your father's."

"No, not to-night," she replied, starting back. "Why?"

"What day will Rouvenat return with my son?"

"He must have arrived in Paris to-night. He may be back to-morrow evening."

"Very well. The day my son enters Seuillon, Lucile Mellier will take your hand and follow you to her father's."

"I don't understand your idea."

"Oh, not that I am mistrustful," she said spiritedly; "I have implicit confidence in you; but I wish Rouvenat and my son to be present. In the meantime I do not want it known ——"

"That you still exist?"

"Yes."

"I'll be mute, I promise you. Where do you propose to stay meanwhile?"

"During the day I will hide in the dense thicket in the woods, as I have done for the past month; at night, if you will, my friend, we shall meet and talk about him."

"You intend to continue your wandering life? You shall not. There are two rooms in the shepherd's cottage. We will live there together till Rouvenat returns."

"Well, I am willing."

"So, you have been hiding in the Seuillon woods for the past month? How have you managed to live?"

"The first two days I contented myself with drinking water; on the third day, feeling the gnawing of hunger more keenly, I appeased it by eating leaves and roots."

"Oh, horrible, horrible! And you allowed yourself to suffer thus, almost within a stone's throw of your father's house!" said Jean Renaud, with a groan. "If your father and Rouvenat knew that, they would die of grief!"

They were now before the shepherd's house. Renaud opened the door, and they entered; and then, when he had lighted a lamp, he showed Lucile into the next room, saying:

"This is the room that was assigned to me; it shall be yours. The door opening on the little garden has a key, and this one is locked by means of a bolt. You must be worn out, Lucile; so, although I long to know all about your life since the day you lost your son, I would rather let you rest and sleep. To-morrow you will tell me all, won't you? We shall have the whole day to ourselves."

"To-morrow you will find me perfectly calm," she said. "I shall be prepared for the great joy you have promised me. And, holding out her hand to him, she added: "Till to-morrow, Jean, till to-morrow."

They separated. Renaud threw himself all dressed upon the shepherd's bed, while in her room poor Lucile knelt with bowed head, praying fervently.

CHAPTER IX.—THE SPY.

It was about one o'clock in the morning. Jean Renaud was sleeping soundly. Lucile had just extinguished the lamp; but when on the point of throwing herself, like Jean Renaud, all dressed, upon the bed, she felt the need of respiring a few breaths of the night-air. So she opened the window and pushed back the shutters. Suddenly the stillness was disturbed by the sound of footsteps. She heard someone walking. Then, the sound of steps having ceased, she distinctly heard a whispering.

"Who can be there at this hour of the night?" she asked herself, and a voice within her replied: "The Parisels. They must be plotting some new infamy."

But the two individuals, who had seated themselves behind the hedge, spoke in so low a tone of voice that she could hear nothing, notwithstanding her efforts to catch a few words here and there. It occurred to her that she might jump into the garden from the window; but it was hardly possible to do that without making a noise, as the distance to the ground was almost six feet; and she knew that the talkers would fly at the least suspicious sound, which would be quite the reverse of what she desired. The room was in total darkness; but she had long been familiar with it, and had not forgotten where the garden-door stood. She soon found it. The key was in the lock; she turned it cautiously, and as cautiously opened the door ajar. The rusty hinges creaked a little in spite of her. She started and paused; but, collecting herself quickly, the next instant she glided down the few steps into the garden. Feeling secure in their hiding-place, the two rovers had heard nothing. Lucile advanced slowly, holding her breath and scarcely touching the ground. When within a few feet from the hedge, she lay down in the grass.

About eleven o'clock that evening, while Jean Renaud lay in wait on the bank of the Sableuse for the apparition of the phantom of Merlin Hole, Gertrude, the spy of Handsome Francois, had slipped out of her room to run to her usual rendezvous. She found young Parisel waiting for her.

"Has anything extraordinary happened at Seuillon?"

"No. But there's something new."

"Out with it—speak—quick!"

"Mardoche, the old beggar, came there yesterday, and Rouvenat took him to Blanche's room, where he remained locked in with her for more than an hour."

"Oho! that's singular. I must watch this old fool. Were you able to find out what took place between him and Blanche?"

"No. But when she came down in the evening she was in high glee; and master and Rouvenat also seemed very much pleased," continued the girl. "But that isn't all. Rouvenat has gone to Paris."

"What for?"

"With the exception of master, and maybe also of Blanche, not a soul knows."

"Ah, that is something we must find out!"

"And to-day," resumed Gertrude, "master wrote to the notary of Saint-Irun. I saw the letter; the postman took it on his way back from Civry."

The wretched man stood there motionless, his eyes haggard, his features horribly contracted, his lips livid, agape. But this livid expression changed all of a sudden, and now, instead of its usual crafty aspect, his face wore a ferocious look; it was tenfold more hideous than before. A cruel smile puckered up his lips, and a convulsive trembling shook his whole frame.

"Blanche is happy

NEW YORK CLIPPER.

SATURDAY, FEBRUARY 26, 1881.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[For answers to amusement questions, see first page of "Theatrical Record."]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

A READER, Fremont.—1. If the bet was that any one candidate for the Presidency last November got a majority of the popular vote, the man who so bet loses. Nobody got a majority, and it is doubtful whether or not Garfield got more votes than Hancock, and vice versa. 2. If, as you say, but as we question, *The Tribune Almanac* was made up before the votes cast in the different States were officially counted, then assuredly it is not to be considered an authority. 3. We cannot give the accurate vote of each candidate; but we can give you the vote as contained in sundry almanacs, concerning which we charged several weeks ago that no one of them had the correct votes of some States, and that no two of them agreed save as to some few States. Taking a Democratic almanac, *The New York Star* gives Garfield 4,449,415 and Hancock 4,456,014. *The Baltimore Sun* (Independent), correcting its almanac, raises Hancock's vote from 4,435,978 to 4,444,313, and raises Garfield's from 4,430,327 to 4,437,981. Taking a Republican almanac, *The Tribune* of this city gives Hancock 4,447,888 and Garfield 4,450,921. *The Alta* (Independent) of San Francisco gives Hancock 4,437,902 and Garfield 4,438,670. *The Times* (Independent) of Philadelphia gives Hancock 4,435,015 and Garfield 4,437,345. It will be seen how utterly worthless are all these figures when we call attention to the fact that *The Tribune* gives Garfield over 12,000 more than *The Alta* gives him, and nearly 14,000 more than *The Times* gives him, while *The Star* gives Hancock more than 16,000 votes in excess of Garfield. As a sample of how this is done, we cite the vote for Garfield in a few States, according to these five almanacs:

	Tribune.	*Alta.*	*Times.*	*Star.*	*Sun*
Arkansas	42,436	41,661	41,661	42,436	41,661
California	80,378	80,378	80,348	80,378	80,348
Georgia	54,086	52,652	54,086	52,652	52,652
Kentucky	106,306	105,957	105,957	105,957	104,550
Michigan	185,341	185,195	185,190	185,190	185,190
Nevada	10,445	10,445	7,895	10,445	8,782
Texas	53,298	53,209	53,298	53,200	53,200
Virginia	84,020	83,634	84,020	84,020	83,629
Louisiana	38,016	38,084	38,628	39,055	31,891
Tennessee	107,677	98,760	98,760	98,760	107,730

The discrepancy as to Tennessee is accounted for by the fact that *The Sun* and *The Tribune* give professedly the corrected figures, and thus between them there is a difference of but 53 in Garfield's vote, *The Sun* giving him the more; but Tennessee's vote for Hancock is given by *The Star, The Times* and *The Alta* as 130,381, by *The Sun* as 130,169, and by *The Tribune* as but 129,569, while it was telegraphed in January last as 128,191 (official, as alleged). *The Times* gives Hancock in Nevada but 8,636 as against 11,215 given him by *The Tribune*. Hancock's vote in Texas is given thus: *Star*, 166,800; *Alta*, 148,800; *Sun*, 156,528; *Tribune*, 156,528; *Times*, 146,868. It is evident in several cases where there is a difference of about a hundred votes that some of the almanacs have taken the vote for the head of the ticket, and others have taken that of the highest Elector. Usually, *The Tribune* has taken the head of the ticket, as is the better way; but it is noticeable that in the case of California, for example, it has not done so. Possibly in some cases one or more of the almanacs have taken the vote of the highest Elector on one ticket, and the vote for the head of the other ticket. We feel truly sorry for those contemporaries that, refusing for a time to decide bets, have at last decided that Garfield got more votes than Hancock, giving as a reason therefor that, "though the footings vary somewhat in different almanacs, all agree that Garfield received more than Hancock." All Republican almanacs may so agree; but *The Star* and *The Sun* and possibly some other almanacs give a plurality of votes to Hancock. As to differing, it is probable that a discrepancy of from 12,000 to 14,000, among Republican authorities, as to Garfield's total vote alone, is *somewhat* of a difference, especially when those authorities claim for Garfield no greater plurality than from 1,600 to 3,150. As we have chosen almanacs from different sections of the country, we desire to call attention again to the vote of California. In its table of the vote of the State alone *The Alta* gives Edgerton, the highest Elector on the Republican ticket, but 80,348, and gives every one of the Democratic Electors but Terry a higher vote than 80,417 (Del Valle being the highest with 80,442). Yet in its table of the National vote it gives Hancock but 80,417 and Garfield 80,378. This seems to be a difference of 55 in favor of Garfield, and *The Tribune Almanac* agrees with *The Alta* on these figures.

R. H. W.—Our decision is now, as it was weeks ago, that there is neither right nor wrong about the matter, so long as the players started to play jackpots without their knowing exactly how they were going to play them. As other parties in the game are interested in the pot besides the opener and they who bet and call or are called, there are various methods in various coteries of treating these false openings. As you say that one paper has since decided you winner, while another has decided you loser, you at once justify THE CLIPPER's course originally. It is useless to ask us to give a new decision. The two parties are both right and both wrong, so far as practice in jackpots goes; and everything is therefore null and void. Now agree as to how to play this point in future, so as to avoid a like dispute.

TOM, Chelsea.—"A, B and C play a game of pool. B bets five dollars that he will beat C. C gets thirty points, and there are twenty-eight left on the table. Can he claim pool, without playing any more?"......Our friend, like many another, seems to have dreaded to fairly state the matter, lest we should give a decision, and that decision should be against him. We cannot give one, because we do not know who got the remaining sixty-two points. All we can say is that it is not absolutely necessary that all the balls shall be pocketed before a game of pool is lost.

R. M. S., Lawrence.—As we regard the popular vote for the purpose of a bet, neither got it. If these bettors meant to wager on which, Garfield or Hancock, would get the more popular votes, we decide it a draw, as the returns are in so muddled a condition that we should have to write to the Secretary of every State in the Union in order to get such figures as would justify us in deciding people's money away. See answer to "A Reader, Fremont."

J. G. B., Bedford.—This was a bet on the State election in Indiana, and B wins it. The provision as to death related only to Landers or Porter. Besides, even if either party will admit that when he bet he comprehended any person but Porter or Landers, the question would then arise as to whether Gray became Governor, or only acting Governor, on the same principle that Wheeler, if Hayes should die, would become, according to the Constitution of the United States, only acting President.

CONSTITUTION CLUB, Brooklyn.—A was put in. There is no exception to the penalties of a revoke at Boston unless it is caused by some other player, and a revoke is complete when the trick is turned. A's opponents threw up only as to the remaining tricks. They could not see the revoke until they had seen A's remaining cards, and their throwing up their hands did not exclude them from the right to claim the penalty of a false play.

P. J. J., Decatur.—According to the original game of euchre, an assisted player cannot go alone unless it is agreed that he can when play begins. "Can he go alone, according to the original game?" is the question we answer here; and in so doing we refer to "Hoyle's Games" (not "American Hoyle") of the edition published some time between 1838 and 1845, which is about as far back as euchre is known to have existed.

H. McG., Washington.—No, to both questions; but commission was allowed to postmasters for the sale of postage stamps in the smaller towns up to a certain amount. When the sales exceeded this stated sum, the commission diminished as the sales increased, and this is the rule in the large post-offices.

R., Moncton.—On a National Association track the time would be a bar. In that respect it would be the same as a record, although the National Association would not regard it as a record. In other words, every record has necessarily to be a bar with that Association, but a bar is not necessarily a record.

FAIRPLAY, New Bedford.—1. It is *not* a common practice for the dealer at seven-up to give one when he has not a trump in his hand. It is allowable, however, unless there is a strong suspicion that he is doing it in order to help one player out at the expense of another. 2. When the contest for game is a tie the non-dealer scores one for it.

B. A. W. M., Fort Niagara.—There are two systems of enumeration. According to the French method, this is a billion—1,000,000,000; while according to the English this is—1,000,000,000,000. The French system obtains here—that is, it would obtain here if anyone of us could ever have reason to count a billion of anything.

WOOL SHOP, Lawrence.—1. Jimmy Massey defeated thirteen men in the prize-ring, fought draws with Martin, Jerry Noon and Bill Hayes, and was beaten by Young Reed and Edwards of Cheltenham. 2. Massey never fought Mace. 3. He died at Hamilton, Canada, Dec. 8, 1865.

STAUNTON, Va.—1. B could split his jacks without even showing the discarded one until after betting had ceased, its order in the discard pile, if the discards were properly made, would show that it was the card put out by B. 2. A player who opens a pot need show only what he opened on, in case he is not called.

BUFFER, Newark.—1. William Hastings, alias "Dublin Tricks," beat Orville Gardner in 17 rounds, lasting 29 minutes, at Paterson, N. J., Jan. 6, 1852. Gardner's arm was not injured to any extent. 2. No such encounter took place.

P. F.—Not only can a man become President of the United States if his parents were born in a foreign country, but also can that man be eligible to the Presidency of the United States even if he himself was born in a foreign country.

NICK.—1. You can address them in care of this office. 2. The lines of steamers running between this port and Havana are those of F. Alexandre & Son, J. E. Ward & Co. and W. P. Clyde & Co. 3. At the Custom-house, this city.

M. D.—C. Rowell and Frank Hart were both competitors in the race for the Astley belt which took place in this city Sept. 22-27, 1879. It was a sweepstakes race, open to all who chose to pay $500 for the privilege of joining in.

STAKEHOLDER, Chicago.—So far as your present statement goes, that jack counted. All the parties had better draw up a statement and sign it. We have had several different statements from different parties, and from one we have had three conflicting statements.

J. H. E., Chicago.—1. B can shuffle the cards after the dealer, and then the dealer can shuffle them after B, and hand them to the latter to cut. The dealer has always the last shuffle, if he wants it. 2. See THE CLIPPER ALMANAC for the longest run of record at billiards.

F. B. C., Cleveland.—1. Y loses. Rowell and Hart never met in a match. Their contending individually with others for the Astley belt did not make a match of it between them. 2. A match need not be necessarily confined to two participants, although it usually is.

CONSTANT READER, Sandy Hill.—The writer should have sent his name and address as a guaranty of genuineness; otherwise we could not give publicity to the report of an alleged fight.

T. KING.—Dooney Harris arrived in this country on Dec. 2, 1863, and on the 11th of January, 1864, he seconded Dick Hollywood in the latter's fight with Johnny Keating.

T. MCC., Greenbush.—Joe Coburn defeated Mike McCoole in a match for $2,000 and the championship of America at Charlestown, Md., May 5, 1863. The fight lasted 1h. 10m., and sixty-seven rounds were fought.

C. A. B. AND D. E. P., Jacksonville.—1. The votes for both Democratic tickets in Virginia represent the full Democratic vote to be counted for that bet. 2. See answer to "A Reader, Fremont."

GYMNAST, Springfield.—1. If you were a reader of THE CLIPPER, you would have seen a full account. 2. It is a record. 3. Can't say. 4. See CLIPPER ALMANAC for such records as we have.

CONSTANT READER, Lynn.—We do not know enough about the schemes to advise you; but a notice was published a few days ago stating that one of them had suspended.

MEDVILLE, Washington.—Sam Collyer beat Mike Carr near Baltimore, Md., in a fight for $200, the encounter lasting 24 minutes and 14 rounds being contested, March 16, 1866.

M. C. K., Holyoke.—George Brown of Halifax, N. S., defeated Wm. Scharff in a five-mile sculling match at Springfield, Mass., for the championship and $4,000 in gold, July 8, 1874.

G. W. M., Cleveland.—1. There can be but one lone hand at a time at regular euchre. 2. Nothing short of the taking of five tricks by playing five cards against ten will entitle a player to four points at regular euchre.

M. H., Chicago.—This question was answered in our issue of Feb. 12, addressed to "T. McN, Chicago." It was B's privilege to call for a new deal, and the jack would not count in the event of his doing so.

J. O. M., Chicago.—Having made the three he gave, C is entitled to claim out on his high or his low, either of which takes precedence of B's jack, no matter when the latter happened to be taken in.

CROSS-HANDED, Salem.—The oars are held in the ordinary manner, but sufficiently inboard to cross each and give greater leverage.

YOUNG BENISH, Troy.—You can get one of Heenan's colors by applying to Ed. James, whose address you will find in advertisement.

P. H. S.—1. Spalding pitched in thirteen and Harry Wright pitched in one of the Boston-Athletic games during their European trip in 1874. 2. See answer to E. H. G.

E. H. G.—You will have to address each of the managers of the League clubs before you can obtain the required information.

JOHN LEE, Clyde.—We cannot afford space for the information in this column. Full particulars have appeared in THE CLIPPER.

C. A. W.—It is not necessary that a man should wait until he himself plays before he can call "muggins" on his antagonist.

RUNNER, Harrison.—H wins. See THE CLIPPER ALMANAC as to horses that have trotted twenty miles within an hour.

J. McG., Nashville.—The story has not been published in any other form, and the papers containing it cannot be had.

W. S. K., Cleveland.—It is a matter of individual taste simply. One person would object to what another would call pretty.

J. H. M.—It is pronounced Hewss-ton street, usually. It being a proper name, it may be pronounced in many ways, Hooss-ton and Hews-ton, among others.

A. W., South St. Louis.—The cards running 3, 6, 5, 7, 4 and 2, the player of the 4 and the 2 is entitled to runs of five and six.

SEVEN-UP.—It is optional with C to make A deal again or to take the deal himself.

J. J. R., Dover.—1. The death of Garfield would have no bearing upon the bet. 2. A loses. It was not a shoe without a seam.

BAKER.—The cards falling 4, queen, king, 3, 1, 2, 1, there is a run for the deuce only, and the last card, counting 11, is entitled to but two.

W. C. B., Frankford.—Prominent among running horse-breeders are W. G. Harding, Belle Meade, near Nashville, Tenn., and A. J. Alexander, Woodburn, Ky.

D. H.—Joe Goss first arrived in the United States on April 15, 1876, landing at Boston, Mass., in company with Jim Mace.

A AND B, Baltimore.—B loses, nothing of the sort having happened to Courtney in either of his two races with Hanlan.

D. W. M. C., Keokuk.—Except by agreement, the partner of the player who makes the trump cannot go alone at euchre.

CONSTANT READER, Bradford.—It is correct at seven-up, more especially at the two-handed game, to bunch the cards. Either player can object to bunching.

J. H.—You do not state the game. If it was cassino, the player who built the ten without having a ten in his hand forfeited the game at once in penalty.

SHOES, Marlboro.—1. Do not know. Ask him. 2. See THE CLIPPER ALMANAC.

WILSON AND BURNS, Union City.—E. P. Weston was born March 15, 1839; Daniel O'Leary, June 29, 1846.

DECLINED.—"Maggie Powers," "Our Tramps," "Alphabet Poetry," "My Home Across the Sea."

WM. E.—The lines have evidently been written in haste, and are scarcely of the standard for publication.

F. G. L., Centralia.—Address your letter to them at Castle Garden Emigrant Depot.

J. E. L., Barnsville.—We do not remember having received it.

H. D.—Old Barney Aaron was born Nov. 21, 1800, and died in 1859.

J. C. L., Uhricville.—There have been several histories of the late war published.

LESTER AND MANY OTHERS.—See answer to "A Reader, Fremont."

EVANSVILLE, Indiana.—A can take in all the nines he can find.

P. F. L., Cleveland.—A cannot raise his build from 4 to 5.

W. C., Fort Shaw.—The cards falling jack, 1, 4, 1, 5, 3, there is no run.

NINE.—We would advise that you carefully read "Practical Training," published by Ed. James.

LEGS.—Wallace Ross was not beaten by Geo. W. Lee in a scullers' race last Summer.

CHAS. MOSHIER, Peekskill.—You can enter by paying the stipulated fee.

SUBSCRIBER, Eureka.—C wins the bet. No such communication was previously received.

W. T. MAHONEY, Springfield.—Edward Hanlan was born at Toronto, Canada, July 12, 1855.

T. DICKSON, Chicago.—Unless the parties to the bet mutually agreed that it should stand, the wager is off.

F. H. M., Norwalk.—The best way would be for you to advertise. See rates on another page.

J. F. F., Atlanta.—THE ALMANAC was not issued in its present form until 1874.

CIRCLE.—The bet stands, and is to be determined by the fact whether or not the coin is within the circle.

JERE, Washington.—It is possible for an ice-boat to go faster than the wind. We have no space for reasons.

G. W. R., Topeka.—His sentence was for ten years. He wounded, but did not kill, a policeman.

H. S. SMITH, Waterbury.—You can obtain the article by applying to Ed. James, as per advertisement.

J. L., Bradford.—B wins. A had to beat B's deuces. Tieing them was of no avail.

J. S.—You lose. Tieing 32 was not what you agreed to do.

G. W. IRVING, Ottawa.—We have already given sufficient publicity to that disgraceful affair.

SUBSCRIBER, Newport.—If the gentleman who had one to go was the dealer, the turning of jack put him out.

MRS. J. R. G., Port Jervis.—We should not deal with any of them.

T. D., Portland.—We know nothing of such an invention.

READER OF CLIPPER.—Prince Albert died Dec. 14, 1861.

J. B. K., Lafayette.—See answer to "Reader, Fremont."

A., Brownstown.—You can address Hanlan in our care.

FRED.—1. See THE CLIPPER ALMANAC. 2. A wins.

S. E., Greenville.—We know nothing of the firm.

MEDFORD.—See THE CLIPPER ALMANAC, page 43.

BROWN, Burlington.—The mare's name is Lula.

G. A. H., Troy.—Ask a reputable physician.

L. WORST.—See THE CLIPPER ALMANAC.

SACO, Me.—Such is the letter of the law.

C. W. B.—A is to get the next card.

BOSTON.—The answer was correct.

H. O., Scranton.—We think not.

SUBSCRIBER.—State the bet.

GARFIELD vs. HANCOCK.

BETS ON THE POPULAR VOTE.

Among our answers to correspondents this week we give several cogent reasons why we have all along refused to decide bets as to whether in the late Presidential conflict Garfield got more of the popular vote than Hancock, or vice versa. Taking five almanacs, we find that no four of them are agreed as to the vote of more than ten States on the Garfield side, and more than nine on the Hancock side. To the five grand totals given in answer to "A Reader, Fremont," we may here add the 4,439,415 for Garfield and the 4,336,014 for Hancock as to which we remarked nearly two months ago that it had been made up too early to be good; and we may also add the 4,416,584 for Garfield and the 4,424,690 for Hancock that *The Cincinnati Enquirer* claims to have just reached by writing to headquarters in every State in the Union. This gives Hancock a plurality of 8,106. It is to be said in favor of *The Enquirer's* table that it is the only one that gives the vote of Tennessee as we have understood it to be officially. But its California vote is different from any other that we have seen; its Nevada vote is about four thousand fewer than what *The Tribune* gives, and Garfield loses about two thousand; and its Louisiana vote is about three thousand fewer than *The Baltimore Sun* gives Garfield, and about ten thousand fewer than *The Tribune* gives him. There is gross error somewhere. We have shown "A Reader, Fremont," how easily, without giving absolutely incorrect figures at all, partisanship may distort the true *relative* vote. About eighty votes in every State, which number may be said to represent the average difference between the vote for the head of the ticket and the highest vote on it, would make up the highest plurality we have seen claimed for Garfield; but nothing short of either willful or stupid error would make up the highest plurality we have seen claimed for Garfield. *The Enquirer* claims but half as much; yet we cannot accept *The Enquirer's* figures, even though it states that it has in every case addressed headquarters. There could still be error, for aught that we know; and it is our decision, and not some other paper's, that is asked for by those who apply at THE CLIPPER office. We still decide bets on this point as won by neither side, and therefore a draw.

THOSE ENTERPRISING young gentlemen who, in a very wild and excited manner, cry extras in the streets between Madison avenue, Broadway, Fifth avenue and Thirty-fifth street, made things hum on Saturday night last, and carried consternation into the families of those who have relatives or friends homeward bound from a foreign shore when they shouted with all their might and main: "Extree, here's ther extrar; loss of a European steamship! Extry—full particulars." There was not the least ground for as much as the shadow of a suspicion of such a calamity, yet the harrowing cry was kept up for more than an hour. Would it be imprudent or criminal to ask: "Where were the police?"

"OUR JIM" wants to go West and call upon President-elect Garfield, at Mentor. What the young man contemplates doing after he gets there is one of the unsolvable problems of the day; but from words he has thoughtlessly let drop in fits of abstraction, and the attention he has given to Washington intelligence, we shrewdly suspect that he is after a position in General Garfield's household, his ambition being to "polish up the handle of the big front door."

WHY?

Why did Conkling go to Mentor?
Was it because of the Reps. he's head centre?
What was his object and what his aim?
And what the extent of his little game?
The world stands still till we get a reply
As to his visit, the wherefore and why.
Did Garfield *call* Conkling? We know not, alas!
But the railroads assure us that Conkling did *pass!*

THIS NATION is becoming dreadfully penurious. Congress has just passed a funding bill, by which we are permitted to invest our spare millions in U. S. bonds, receiving for the use of the same three per cent. a-year, the Government reserving the privilege of paying off the loan in five years should the Treasury be flush. Well, none of it for us. We would sooner buy up waning monarchies and small dogs!

IF GO-AHEAD pedestrian contentions are, as the story-writers say, "to be continued," it is to be hoped that the trials soon to take place in this city will be conducted on strictly fair and honest principles, and that no participant in the races will be credited with doing more or less than he actually accomplishes. The public is beginning to lose confidence in these trials of speed and endurance.

"OUR JIM" painted a picture of "A Man up a Tree," with cows and sheep in the background and three bull-pups reclining their full length at the foot of the tree. Through the aid of influential friends we obtained a place for it in the Academy of Design. Jim managed, we noticed, to label it "Murillo." Crowds flocked to see it, and the "Man up a Tree" took the cake.

THE MAIN BUILDING of the Centennial exhibition at Philadelphia is to be sold. Now, here is our opportunity; let us buy the Quaker City building, and place it *inside* of the one we are about to erect for *our* World's Fair. This would show what gigantic strides we are making in every branch of industry, and convince foreign powers of our great superiority in *everything!*

WHILE hens continue on a strike, and real eggs remain so dear, cannot American ingenuity devise an artificial egg that would please the public taste and take the place of the genuine egg? There's millions in it. Another thing in favor of the manufactured article is that, like Raymond's new play, it would always be "Fresh."

THE ANNIVERSARY of Washington's Birthday will be celebrated on Tuesday, Feb. 22, weather permitting; and probably it will be, weather or no. People who have no cannon of their own with which to fire salutes can dig some up along the docks which have not been used for years.

THE ASSOCIATED PRESS has evidently gone into the alleged prize-fighting business; at least some of its probable agents here are telegraphing throughout the country reports of matches which have not the slightest foundation in fact.

SPRING LAMB—raised in hot-houses in the South—is beginning to reach the metropolis. Mary had a little.

SHOULD the weather be favorable on Washington's Birthday, our places of amusement ought to be largely attended, both afternoon and evening. The attractions offered are such as to suit all tastes. Read the advertisements in another part of this issue of THE CLIPPER.

BEWARE!—When the ruler of a great city attempts to interfere with the amusements of its people, then the time has come to hurl from power all such rulers. And so, on Tuesday of last week, Mayor Stokley of Philadelphia was superseded by a King.

IF EVERYTHING goes on right, we ought to have some capital boat-racing during the season now approaching. They say that Courtney won't take stock in any more sawed boats. It is well—sawed boats cannot always be depended on.

"BILLEE TAYLOR"—presented for the first time in America at the Standard Theatre, this city, on Saturday night last—"caught on" at the first jump, and is likely to have a long and prosperous run.

OUR THOUGHTLESS READERS will thank us for reminding them that this month contains but twenty-eight days, and if they go beyond that they will be wrong. Paste this on your necktie.

LESTER WALLACK having drawn so well at the Grand Opera-house during the past few weeks, it may be well for Manager Poole to secure him for his leading man for next season.

PRESIDENT-ELECT GARFIELD is billed in Washington, D. C., for March 4; but a number of office-holders of the old combination will march forth ere that day arrives.

"OUR JIM" wants to know whether the fast time our pedestrians are making is to be attributed to the *stop* watches which the timekeepers use.

WOULDN'T it be funny if Moody and Sankey should get into a discussion with Dennis Kearney while they are in California. And Moody so gentle.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

BEE, William C.—A prominent resident of Charleston, S. C.—there, Feb. 15, aged 79.

BABCOCK, Dr. James—An eminent physician of Albany, N. Y.—there, Feb. 14, aged 58.

BELL, Alexander C.—The station-agent of the Pittsburg, Fort Wayne and Chicago Railroad Company at Columbus, O., for the past twenty-four years—Columbus, Feb. 12, aged 80.

BRIGGS, A. D.—A respected resident of Springfield, Mass., where he had served two terms as Mayor—Springfield, Feb. 20, aged 61.

CONSTABLE, Henry—A well-known English jockey—cable-dispatch dated Feb. 17, aged 30.

CROWELL, Captain Ariel P.—A retired shipmaster. He was a veteran of the War of 1812, and a pioneer in the California trade—Manchester-by-the-Sea, Mass., Feb. 16.

CENTERS, Frank—Editor of *The Logan Republican*—Logan, O., Feb. 15.

COLTON, Charles A.—Founder and for twenty-five years treasurer of the Dollar Savings-bank of Pittsburg, Pa.—Pittsburg, Feb. 12, aged 74.

DAVIS, Captain Malatiah—One of the oldest shipmasters in Rhode Island—Bristol, R. I., Feb. 12, aged 78.

DEVEREUX, John N.—A prominent resident of Charlestown, Mass., and an assistant sealer of weights and measures. He had been a member of the Common Councils of Charlestown and Boston and an assistant-engineer of the Charlestown Fire Department—Charlestown, Feb. 13, aged 63.

DE BUDBERG, Baron Andre—A noted Russian diplomatist—cable-dispatch dated Feb. 15, aged 61.

DICKERSON, J. M.—Probate-judge of Montcalm County, Mich., for the past eight years—Winfield, Mich., Feb. 14.

ELLSWORTH, Lewis—An old settler of Woodstock, Ill., where he had once served a term as Sheriff—Woodstock, Feb. 14, aged 76.

FULMER, George W.—A leading builder of Philadelphia, Pa. He was a member of the Common Council a few years ago—Philadelphia, Feb. 14, aged 49.

HUNTER, Harry—A well-known actor (see Dramatic department)—Cincinnati, O., Feb. 15.

HART, Dr. Harry C.—A well-known physician of Philadelphia, Pa.—there, Feb. 19, aged 52.

JACKSON, Isaac M.—Marine reporter of the Philadelphia Exchange—Philadelphia, Feb. 17.

KELLER, F. W.—An iron-manufacturer and coal operator, widely known throughout Eastern Ohio and Western Pennsylvania—Sharon, Pa., Feb. 14, aged 70.

LENNOX, Lord William Pitt—A well-known English sporting writer—cable-dispatch dated Feb. 18.

LLOYD, Charles S.—A well-known turfman—Holmdel, N. J., Feb. 17, aged 67.

MENIER, M.—A member of the French Chamber of Deputies, and well known as a manufacturer of chocolate—cable-dispatch, dated Feb. 18.

MASSEY, Jacob N.—An ex-City Treasurer of South Bend, Ind.—there, Feb. 14.

MACK, Captain Andrew C.—A sea-captain who had plied for over twenty years as master of vessels between this port and San Francisco, Cal.—San Francisco, Feb. 15, aged 65.

PALMER, Rev. Marcus—For many years a missionary among the Cherokee Indians—Milan, O., Feb. 15, aged 86.

PARMENTER, David—An old and well-known lawyer of Brooklyn, N. Y. He figured in Dow's Rebellion in Rhode Island, and was arrested for treason and imprisoned for thirty-seven days—Brooklyn, Feb. 14, aged 74.

PARIS, Alexis Paulin—A well-known French author. He had been a professor at the College of France for twenty years, and had contributed to many periodicals—Paris, France, cable-dispatch dated Feb. 15, aged 81.

PERRY, Rev. Joseph—A well-known Baptist minister of Philadelphia, Pa., and formerly pastor of the Mariner's (Baptist) Bethel of that city—there, Feb. 14, aged 76.

PAGE, Dr. Edward A.—For thirty years a prominent physician and surgeon of Philadelphia, Pa. During the late war he was stationed at the Satterlee Army Hospital, and for a number of years he was in charge of St. Joseph's Hospital—Philadelphia, Feb. 18, aged 50.

RHODES, William—An old resident of St. Paul, Minn., and president of the Common Council of that city—there, Feb. 14, aged 56.

RHOADS, Henry—At one time a leading lawyer of Berks County, Pa.—Reading, Feb. 15, aged 80.

RICHARD, Charles B.—For many years a passenger-agent in this city of the Hamburg line of steamers—here, Feb. 19, aged 63.

STEVENS, N. B.—Well-known throughout Vermont as a hotel-keeper—Boston, Mass., Feb. 13, aged 55.

SCHLESINGER, Max—English representative of the German Associated Press—London, Eng., cable-dispatch dated Feb. 13.

SHERMAN, Ezra L.—A pioneer resident of Chicago, Ill.—there, Feb. 14, aged 63.

SALISBURY, Alvin—A pioneer resident of Chicago, Ill., where he had held several offices, including that of Justice-of-the-peace—Chicago, Feb. 18, aged 61.

SMITH, Henry K.—A well-known railroad superintendent of Philadelphia, Pa., having served in that capacity in the employ of the Germantown and Norristown Railroad Company, and later in that of the West Chester and Philadelphia Railroad Company — Philadelphia, Feb. 18, aged 63.

TAFT, Richard—The pioneer landlord of White Mountain hotel—Littleton, Vt., Feb. 14, aged 69.

VAN CLEVE, Frederick A.—A well-known lawyer of Philadelphia, Pa., where he was at one time a Councilman, and later an Assistant City-solicitor — Philadelphia, Feb. 11.

WURTS, Alexander—One of the Judges of the Court of Common Pleas of Hunterdon County, N. J.—Flemington, Feb. 16, aged 82.

WILLIAMS, Zadoc—A well-known and highly-respected pioneer of Cincinnati, O.—there, Feb. 16, aged 83.

WESSELS, Francis—A resident of Philadelphia, Pa., who had served in the late war as a lieutenant and captain in the One Hundred and Sixth Pennsylvania Volunteers, and was breveted colonel for gallantry in action—Philadelphia, Feb. 17.

WOOD, Darius C.—A well-known resident of Albany, N. Y. In his early life he had been identified with railroads as engineer and superintendent, and lately he had been proprietor of iron-works in Albany—there, Feb. 16, aged 60.

WELLS, Robert—Agent in England of the St. Louis and Iron Mountain Railroad Company. He was a native of Philadelphia, Pa., where he was well known in literary circles—London, Eng., cable-dispatch dated Feb. 18, aged 57.

THE TRIGGER.

THE NEW YORK GUN CLUB

grounds at Bergen Point, N. J., were on Feb. 19 visited by about ten members, who indulged in a series of shoots, one of which was for the Club Fund Cup, three were matches, and two optional sweepstakes. The cup was shot for by nine men, at ten birds apiece, handicap rise, with this result: T. Van Buren (29), 10; G. Morris (25), 9; E. White (29) and C. G. Holland (25), 8 each; H. Dunleavy (25), 7; Col. Butler (29) and L. Hunter (22), 6. The matches were between G. Morris and A. Reblin, at five birds each, the former winning two and the latter one. The first optional sweepstakes, seven birds, was won by Col. Butler (29) after shooting off a tie on six with H. Dunleavy (27); E. White (29) killing 5, G. Morris (26) 4, A. Reblin (28) 4, and C. G. Howard (26) 3. The conditions of the next sweep were the same, the result being the success of T. Van Buren (29), he shooting off a tie on seven with E. White, and knocking over three more. A. Reblin (29) killed 6, Colonel Butler (30) 6, E. Salmon (28) 6, E. Murphy (34) 4, H. Dunleavy (27) and L. Hunter (25), 3 each. Referee, Mr. Dolan.

CARVER vs. BOGARDUS.

The following anent the proposed pigeon-shooting match between W. F. Carver and A. H. Bogardus is taken from *Bell's Life* of Feb. 5:

SIR: In reply to the letter from Capt. Bogardus, which appeared in your last week's issue, I must refer him to my original challenge about shooting in the Spring, and, unless he arrives to shoot the match on or before the 1st of March, the £50 for expenses offered by me will be withdrawn. The birds after March, as you are aware, become slow; but if Bogardus chooses to come at his own expense, I am willing to enter into a match with him, to be shot under the Gun Club rules, any time during the Summer. I remain, yours, etc., W. F. CARVER.

CARR VS. WILLIAMS.—On Feb. 6 Nick Williams and Howard Carr engaged in a rifle-shoot at Shellmound Park, San Francisco, Cal., the object being mainly to test the merits of the latter's recently-invented spiral bullet. Carr used a Hotchkiss military rifle, open sights, six pounds pull, loaded with cartridges filled by Mr. Carr himself with his patent spiral bullet, weighing 500 grains, and 66 grains of powder. Williams used a Sharp's Bouchard military rifle, six pounds pull, open sights, loaded with Klein's cartridges, containing 443 grains of lead and 60 grains of powder. Each contestant fired one hundred shots, off-hand, 200 yards, and Carr won by a score of 456 to 448. Both men thus excelled the best previous record under like conditions—443, made by Williams at the same place Sept. 4 last.

A SILVER GOBLET presented by Capt. Busch of Hoboken, N. J., was on Feb 6 competed for by the California Schuetzen Club and the San Francisco Schuetzen Verein at the Park at Alameda, Cal. Each member fired once, and the prize was won by Mr. Nobman, his shot measuring less than one quarter of an inch from the centre.

THE GLASS-BALL SHOOT on the ice at Grass Lake, Mich., Feb. 5, was a very interesting affair, and was witnessed by about five hundred people. First money was divided between Fred. Isbell of Jackson and J. R. Ramsdell. Martin and Hudson of Napoleon got second, L. Watts and E. Morehouse third.

A. H. BOGARDUS has invited C. G. Jewett, of Howell, Mich., to go to Europe with him as a member of the team he will take over the water to match against Carver's team of wing-shots. Jewett is one of the best wing-shots in the States.

J. H. BREWER AND DR. TALBOT are to decide their match at 100 birds each, for $250 a side, at Dexter Park, Parkville, L. I., to-day (Feb. 22), at noon.

THE NEXT BENCH-SHOW OF DOGS under the auspices of the Westminster Kennel Club will be held at the American Institute building, this city, during the last week in April. This year prizes will be awarded among ninety-three classes, eighteen more than last year. Entries will be received by Charles Lincoln, superintendent, at 138 Fulton street.

ATHLETIC.

THE O'LEARY BELT.

Saturday, Feb. 19, was the day set for the closing of entries for the third go-as-you-please race for the six-days pedestrian championship of America and a sweepstakes of one hundred dollars apiece, which is to commence at Madison-square Garden, this city, Feb. 28, ending on March 5. The stakeholder informs us that the following men have each deposited the required amount, thus making the total amount of the sweepstakes $2,100, all of which will go to the winner, in addition to his share of the gate-money: Frank H. Hart (colored), of Boston, Mass.; John Ennis, Stamford, Ct.; G. Hanwaker, New York; Joseph Allen, Bridgeport, Ct.; David Scanlon, Brooklyn, N. Y.; Michael Tyman, New York; Frederick Khrone, New York; Owen McCarty, England; John C. Mulgrew, New York; Thomas Golden, New York; Pierce Ryan, New York; W. Bendigo, Boston; Richard Lacouse, Boston; Daniel Burns, Elmira, N. Y.; Peter J. Panchot, Hastings, Minn.; John Sullivan, Saratoga Springs, N. Y.; W. Bolstridge, Brooklyn, N. Y.; Fox's unknown; Thomas Davis' unknown; Ben Curran, New York; John Hughes, New York. Davis' unknown is supposed to be G. Littlewood of Sheffield, Eng. (who is due here this week) or Harry Howard. Among this number are some men besides the original parties to the match who have in previous contests shown themselves capable of accomplishing great things on the sawdust path, but the feeling that no one of them will prove able to make Hart do his best, and the desire to see him and the English champion opposed to each other, have induced those interested in the pecuniary success of the competition to give Rowell the privilege of entering as late as Wednesday, 23d. The affair will be under the sole business-management of James E. Kelly of the firm of Kelly & Bliss, who liquidates all bills for garden-hire, etc., receiving in return a stipulated percentage of the receipts, with a lump sum equal to the amount of all his disbursements on account of the race. In the matter of referee, judges, scorers, timekeeping, etc., the arrangements will be as in former races, under the supervision of W. B. Curtis, stakeholder. The track will be built in the customary manner, and will be about ten feet wide and an eighth-of-a-mile in circumference. The inner ring will be kept for the use of spectators, the apartments for the contestants being located at the east end of the building, outside of the track, as in the second contest for the same trophy, and in the recent tournament at the American Institute. Arrangements superior to those formerly to be had at the Garden have been made for the accommodation of the public, who in the past have so liberally patronized these lengthy shows. In our business columns will be found an advertisement giving additional particulars.

BIBBY vs. WHISTLER.

The challenge issued by Clarence Whistler has brought the following rejoinder from Edwin Bibby, who has covered the former's money conditionally on the Westerner agreeing to make fair and equal play in any contest in which they may in future engage. Bibby's $25 is transferred from the proposed match with Duncan C. Ross, who in a letter authorized Bibby to receive the forfeit of that amount put up with his (Ross') challenge, because the latter cannot now attend to the matter:

NEW YORK, Feb. 21, '81.

FRANK QUEEN—*Dear Sir:* In reply to the article in THE CLIPPER of Feb. 19 headed "Whistler to Everybody," challenging all creation besides Mr. Muldoon to wrestle, Græco-Roman style, according to Ed. James' rules, best two in three falls, for the sum of from $100 to $1,000 a side, I will accept the challenge of Mr. Whistler on the following terms, namely: that both men must wrestle as a Græco-Roman match should be wrestled, neither being allowed to stand on the defensive for hours, but either standing on the defense more than ten minutes in an hour shall forfeit a fall. As I have already wrestled Mr. Whistler twice, and both times I had to do all the work, as Mr Whistler would do nothing but stand on the defense, I wish the public to know that when I am matched to wrestle again that I don't want to stand looking at my opponent. I am tired, as well as the public, of having drawn matches. Now, if Mr. Whistler means business I will meet him at any time he desires at THE CLIPPER office to arrange a match for $100 to $1,000. I herewith deposit $25, but I will not make a match unless he agrees to the above.

Yours, truly, EDWIN BIBBY.

AMERICA vs. ENGLAND.

The strenuous efforts made by parties specially interested in the contest for the American championship to cause a breaking-up of the arrangements for the advertised double-handed match by inducing Charles Rowell to abandon the affair have failed of success. George W. Atkinson, representing *The Sporting Life*, stakeholder for the event, as also manager for the Englishmen Rowell and Vaughan, arrived at this port on Thursday, Feb. 17, and at an informal meeting held by him, O'Leary's representative in the premises, and the Kuntz Brothers, who have undertaken the management of the contest, the matter was briefly discussed, and a mutually satisfactory understanding arrived at. It was arranged that a meeting should be held on Monday afternoon, 21, for the purpose of completing the arrangements and formally signing articles of agreement. A dispatch from O'Leary, dated Chicago, Ill., Feb. 19, reads thus: "In reference to a dispatch stating that O'Leary had been unable to secure his 'unknown,' that pedestrian says: 'I will wager $5,000 that my unknown will, in the international six-days contest, excel any previous six-days' record ever made. As several parties have stated that I have not yet selected my unknown, I will wager an additional $5,000 that I have a contract made with my unknown, and signed by him and witnessed. The contract will be produced should this wager be accepted (both wagers to be made as one bet)."

UNION A. C. OF BOSTON.

The second Winter meeting of this club will be held at Music Hall, Boston, Mass., March 23, and it promises to afford much sport to the lovers of athletic exercises. The programme is as follows: Running high-jump; one-mile run, handicap; pole-leaping; one-mile walk, handicap; team tug-of-war, four men, one sub.; athletic and boat clubs, two classes—light-weight, 500 pounds or under; middle-weight, 600 pounds or under, stripped weight: team tug-of-war, military, four men, one sub., heavy-weight; match at lawn-tennis between two men from New York and two from Boston: polo contest on roller-skates, between teams from Providence and Lowell. First prizes in running, walking, jumping and tug-of-war contests to be gold medals, and for second prize (except athletic and boat club tug-of-war teams), silver medals. Entrance-fee, $1 per man for each event, with the right to reject any entry reserved: tug-of-war teams, $2 per team. A bicycle club-drill and trick-riding exhibition will be given during the evening. Entries close March 16, to the secretary Union Athletic Club, P. O. Box 1,878, Boston, Mass.

McQUIGIN TO ERNST.

We have received twenty-five dollars on account of the subjoined challenge:

BOSTON, Feb. 19, 1881.

MR. QUEEN: Fred Ernst of Germantown, Philadelphia, expressed a desire to run me last Fall after the all United States 135yds. handicap, in which he won second place. As business would not allow me to accept his challenge at the time, now that I can spare time I will run him from 125yds. to 200yds. for $250 a side, give or take $25 for expenses to run in Boston or Philadelphia. This challenge to remain open two weeks from date. Or I will accept 1½yds. start of George Livingstone of Orange, N. J., for the same sum for 125yds; or take five yards off Jim Wheat in 200yds. for same sum. Yours, respectfully,

FRANK J. MCQUIGIN.

EUGENE E. MERRILL

of Boston, Mass., will in all probability accompany L. E. Myers when the latter sets sail for England, in hope of extending his sphere of usefulness as a record demoralizer. The Bostonian is thought to be a faster walker than any amateur beyond the seas, for any distance from one to ten miles, at both of which distances he possesses the best amateur record in the world. Merrill has signified his willingness to go, and several gentlemen interested in athletic sports have stated their readiness to liquidate the expenses incidental to the trip, in case the organizations to which he belongs do not conclude to move in a matter in which they are so much interested, and ought to do their utmost to satisfactorily arrange.

THE AMATEUR 24-hour go-as-you-please contest is now in progress at the American Institute, Third avenue and Sixty-third street, this city, having been started at 10 P. M. on Monday, Feb. 21. This afternoon (Washington's Birthday) Charles Rowell, Frank H. Hart and John Dobler will give an exhibition of their powers. Among the seventy-five entries are J. H. Gifford, T. P. Donaldson, James Saunders, Jas. H. Chisholm, H. Fredericks, F. Lantry and Thos. M. Buckley. The tournament, which ought to produce a fine performance, closes at 10 P. M. 22.

THE ASTLEY BELT.—E. P. Weston and Chas. Rowell have had a confabulation in regard to the former's challenge for the Astley Belt, and, in consideration of the holder's engagement for March, and probable other partly-arranged or prospective contests here. Weston agreed not to insist upon the rules for the government of future competitions for the pioneer go-as-you-please trophy being strictly complied with. Consequently, the date for the race was set some weeks ahead, and the champion is at liberty to carry out previous agreements.

JAMES ROBINSON the trainer—and a capital one he is, too—will receive a benefit at Thompson's Opera-house, Lynn, Mass., Feb. 26, under the auspices of the Lynn Athletic Club. There will be five and three-mile walks for professionals, a three-mile walk for amateurs, and a three-mile walk for novices living in Lynn. Exhibitions will be given by E. E. Merrill and Driscoll, Powers and Duffy of New York.

OUR THANKS are due to H. Etherington of London, Eng., for a copy of his latest venture in the publishing line. It is called *The Sporting Mirror*, and is a monthly magazine devoted principally to sketches of sporting celebrities, accompanied by portraits. The first number deals with Sir John Astley, Edward Hanlan, Charles Rowell and H. L. Cortis, containing in addition sporting notes and mems., and a chronology for the month.

TWENTY THOUSAND DOLLARS was the amount offered by Frank Hart's backers as a side-bet on the result as between him and Charles Rowell, provided the latter would consent to enter next week's race for the O'Leary belt. He would not go back on his verbal agreement for the double-handed match fixed for a week later, however.

CLARENCE WHISTLER threw Thieband Bauer twice, in 12min. and 7min. respectively, in a Græco-Roman wrestling exhibition for gate-money at Music Hall, Boston, Mass., Feb. 19. Instead of the large throng expected, only about 350 persons were present, and there was little to divide.

JAMES CARLIN of Sheffield, Eng., and G. H. Smith of Pittsburg, Pa., are to run their race at the grounds at Moss-side, a few miles from the latter place, Feb. 26. See advertisement.

A CURLING MATCH for the Hutchinson medal was played for by the regular rinks of the Chatham (N. B.) Club Feb. 14, 15, Skip D. G. Smith's rink winning from seven others.

MIKE DONAHOE and W. H. Taylor are stated to have made a match at Concord, N. H., to wrestle, collar-and-elbow style, for $400.

WE HAVE LETTERS for J. E. Warburton, Frank Hart, Chas. McIvor, Daniel O'Leary and John Ennis.

L. E. MYERS has been elected an honorary member of the London Athletic Club.

THE OPERA ASSOCIATION'S *bal paré de l'opera* and fancy-dress carnival will be held at Madison-square Garden on Thursday evening, Feb. 24, under the direction of Mons. La Bastine, the experienced manager of the balls given at the Opera-house in Paris. Several novelties are promised, and the society is deserving of encouragement because the proceeds of their balls are devoted to benevolent objects.

BILLIARDS.

ADDITIONAL STRAY SHOTS.

R. H. Huston the roomkeeper, who had been ailing so long, died in Philadelphia on Feb. 16. His wife had died there on Jan. 20. They leave one child. Mr. H. was a member of the National Billiard-players' Association, and he had been so for two years and four months, during which time he had paid into the treasury twenty dollars as dues, and in return had received two hundred and seventy dollars, or exactly five dollars a week during his membership. In addition, his child will now receive fifty dollars. These figures show one advantage of such an Association to professionals. However, no sick or otherwise disabled member will ever again receive so much aid for so long a continuous time as Huston received it. When he was taken sick there was no rule limiting the time during which he could derive benefit. After a while it was decided to pay him five dollars a week as long as he should live, and at the same time an amendment was made to the Constitution providing that thereafter members could receive benefit for no longer period than three months at a time, unless in some very extraordinary case, whose merits should be passed upon by the Association. The only members who have been sick and received benefits were Doyle and Huston, who have both died. Other sick members declined to receive what they were entitled to, in order that the society might accumulate a fund. Spite of the serious inroad made upon the treasury by the cases of Doyle and Huston, there is now about three hundred dollars on hand. Unfortunately, there is almost as much owing...... There is a prospect of playing the Schaefer-Slosson game in Tammany Hall. But for the five-night feature, it could easily be played there. The only open dates at that house are April 11 to 16. Over two years ago Slosson vowed he would never again play a match on Friday. Sexton had repeatedly beaten him for one undoubted championship on that day, and Schaefer had once beaten him on that day for another. If the game between Slosson and Schaefer is begun on Tuesday, it might, owing to one player's being behind and having about 1,200 to go to the other's 800 on the final night, have to run into Sunday, and to this the S. P. C. might object. To play it straight from Monday forward would bring the finish on Friday, and there is no difference, in the superstitious view, between ending on Friday and beginning and ending on Friday. Slosson is handicapped enough already in the loss of the toss for table, inasmuch as the Schaefer side would have probably consented to the match without calling for a toss, if the other side had been diplomatic. It will not do to make him play on Friday. His backers should remember the championship games that Sexton and Schaefer have won from him. They should also remember that since Feb. 7, 1879, Slosson has voluntarily neither begun nor ended a game on Friday—save that for "the championship of the world" (*sic*) with Vignaux last December, in Paris...... Apropos of lucky nights, Sexton is this week to play Schaefer on the only night on which he has ever beaten him, and on the night on which Schaefer won his first match from Sexton......The amateur pool tournament at John Gleason's room has received the anticipated ten entries, and ever since Feb. 14 everything has been going along there nicely. It will be several days before the tournament is finished......Philadelphia is looking forward to a proposed match for from two hundred to two hundred and fifty dollars a side between Edward McLaughlin and Louis Shaw. It will be the three-ball game, 300 points up, if they conclude to make it......Shaw sends word from Washington that he will probably stay there and assist James A. Garfield in being inaugurated President. He makes no mention of having designs upon McLaughlin's purse, but states that he gave exhibitions at Scanlon's on Feb. 18 and 19, and had fine audiences...... A fifteen-ball tournament is to begin at Frank Fitch's room, Troy, N. Y., to-night, Feb. 21...... Alterations are in progress at the room of the Shive Brothers, Philadelphia, where R. J. Hunter is now employed......It is not positively settled that Gallagher and Carter will cross cues. There is but one hundred dollars forfeit up to bind the match for five hundred a side. Both players thus far are backing themselves......It is stated that New York members of the National Billiard-players' Association are in arrears to the extent of about two hundred and fifty dollars. This speaks well for the liberality of Philadelphia—this letting New York get in so far...... The pending match between Slosson and Schaefer interferes with Vignaux by suspending the next "International."......George Sutton, well known in this city, but for about eight months past in Troy, N. Y., has just entered the service of Frank Fitch of the latter city..... As Sexton, as we are informed, has resolved to pay a little attention to the corners, he may be looked for to run well up towards the thirty-block on Saturday night next. Fancying that Schaefer was a trifle under a cloud on the 15th in the matter of high run, we look for him to get into the thirty-block also.... Not in twenty years has the billiard business been duller in Boston than now. Oddly enough, it has never been very lively in Philadelphia, and yet it is brisker there now than usual....What has struck Pittsburg? *The Mercury* of Philadelphia says that Dodds and Davis last week bought twelve Collender tables for a new room in the Smoky City.....It is reported that Michael Scanlon and also Louis Shaw have applied to be admitted as members of the National Billiard-players' Association....Somebody has been figuring out that in Philadelphia alone "there are two thousand pool-tables that are not paid for." Whether this means that the tables do not pay the license that is required in that city from regular billiard-tables or that the pool-tables are put in on time and on trial, we do not know. It is thought that the Pennsylvania law of which we made mention last week will pass.....On the east side, last Saturday night, the police of this city were very busy looking for a chance to snatch every "free pool for drinks," and they caught some. This vigilance sent us all home an hour or two earlier than usual...... At Edward Atwater's room, Iowa City, Iowa, on Feb. 17, Edward Haskell, the Western finger-player, gave one of his exhibitions. It was much enjoyed......We learn that in a very few days a prominent Western roomkeeper intends to resign the agency of a well-known manufacturing house. ......The English players E. Bancroft and W. Moss played for five hundred dollars at Manchester on Feb. 3 and 4. Bancroft, who got the odds of 150, was beaten by 1,000 to 997...... The Southern Hotel room, St. Louis, is to open about April 1 with eight Brunswick & Balke tables......At last accounts from India, Cook and Roberts exhibited at Allahabad Dec. 30 and Calcutta Jan. 4......Negotiations are in progress for the purchase of Charles Mussey's room, St. Louis. If Mr. M. retains it, he will put in four more 5x10's........On Jan. 9, in Calcutta, young Roberts made the highest run ever seen in India at the English game. It was an unfinished 522, in which there were 147 spot-strokes..... Willie Collender is expected home from Florida this week. ......A letter received from Yank Adams locates him quite unexpectedly in Dallas, Texas. He was to have played at Craddock's Opera-house on Feb. 17.

BASEBALL.

YALE'S NEW BALL-FIELD.

A letter from Mr. Hill of the Yale Football Club states that the new ball-field for the University has been located, and that on the first of March the college will take possession of the plot of ground on which the new field is to be laid out. This ground will contain twenty-nine acres, will cost twenty thousand dollars, and half of this amount is to be paid down on March 1. For this purpose there is now $7,000 in bank, and the balance will be at command, as over $15,000 have been subscribed. The ground is situated on the left-hand side of Derby avenue, just across West River. It is not as far out as Hamilton Park, and it is but two blocks distant from the West Chapel-street horse-car route. It is intended to make the field the model athletic ground of the country. It will be put in as perfect condition as possible, and the improvements will include an ornamental grand-stand, house, high board-fence around whole or part, neat entrance, turf, baseball, football, cricket and lawn-tennis grounds, cinder-path track, carriage drives, etc. The estimated cost of the grounds with these improvements made is $30,000, and there has been no time in the history of the movement when the united help of graduates and undergraduates was more necessary than at present.

THE BOSTON CLUB.

Once more is everything all right in the Boston Club, and once again can the old success be looked forward to, despite the very strong opposition that the West will present in the Chicago team of 1880. Not only have the Bostons got Snyder back again to support Bond, but far more than that—and that is considerable—is the return of George Wright to his old position. The Boston people did not like the idea of their pet team being left out in the cold three times in succession, which it would have been but for the action recently taken, and so this year they went to work to strengthen the club by replacing old and effective players in the positions they were needed in. Here are the batteries of the team for 1881: Snyder and Bond and Deasley and Whitney, with an assistant catcher in Crowley. On the bases are Morrill, Burdock and Sutton, and with George Wright in his old position the Bostons will have the strongest infield they have presented since 1878. In the outfield there are Hornung, Crowley and Richmond, and this completes the Boston team for '81, and Chicago will please not forget it.

THE PROVIDENCE CLUB.

The first meeting of the new Board of Directors of this club was held at Providence, R. I., Feb. 17, when considerable business of importance to the club was transacted. A. D. Chapman was the chairman and Jas. L. Bullock secretary. In taking up the subject of season-tickets, it was decided to make the price at $15, as established last year. A ticket was allowed to each stockholder owning stock to the amount of $250 and over, and six per cent. of the value of a less amount of stock can be applied to the purchase of a ticket only. For instance, if a stockholder owned stock valued at $100, six per cent. thereof ($6) will be allowed in the purchase of a season ticket at $15, consequently a season ticket to such stockholder will cost him $9 in cash. The choice of manager for the season fell upon Mr. Bullock, who is a gentleman of courteous bearing and a firm believer in systematic training as essential to the team's success. President Root will be the club delegate to the League meeting 25.

LOUIS SAY, the well-known short-stop, claims that he signed a contract with F. C. Bancroft, as the manager of the Detroit Club, to play with said organization during the season of 1881, but was afterwards informed that the directors of the club had refused to sanction or sign the contract, and he is, therefore, thrown out of an engagement. He says that he had a good offer from another club which he refused, thinking he was under engagement to the Detroit Club.

THE SCHEDULE MEETING of the League is booked both for Chicago and Buffalo, according to certain of our contemporaries, and Feb. 25, 28 and March 7 are the conflicting dates also mentioned.

ED. RUSSELL, the left-fielder of the Excelsiors of Brooklyn in its palmy days, is said to be lying dangerously ill at his residence in that city.

THE RING.

JOHNNY McCABE DEAD.

The young sporting-man whose name heads this article died at his residence in Philadelphia of consumption on Tuesday, Feb. 15, in the thirty-third year of his age. Deceased contracted a very heavy cold about one year ago, from which he never recovered. He was extensively and favorably known, and against his uprightness, fair dealing and honesty none could say aught. He was in the employ of James Colbert for a number of years, both in New York and Philadelphia, and for several years past was engaged with Arthur Chambers, from whose residence he was buried on Sunday afternoon, Feb. 20. Among those who will most keenly feel his loss are the family of Mr. Chambers, by whom he was looked upon as one of themselves. His remains were followed to the grave by a large circle of friends and acquaintances. He was laid out in a black shroud, in a walnut coffin, covered with black cloth, and lined with white merino, the plate bearing his name, age and date of death. Among the floral gifts we noticed a very handsome anchor of camelias, white, pink, smilax, rosebuds, sweet elysium and white hyrabiscus, the gift of Wm. Evans. The pall-bearers were Wm. Evans, Harry Hicken, Joe McCuen, James Murphy, Robert Colbert and W. H. Hyatt.

ARTHUR CHAMBERS

requests us to say that he never issues a challenge to anybody unless he puts up money and means business besides. As for the challenges alleged to have been sent to him from the Pacific slope, he is certain they were never issued by the parties mentioned, neither of whom, he knows, is at all desirous of meeting him either with or without the gloves. As far as he is concerned, he is now doing decidedly better pecuniarily than he ever did or ever can by fighting, and he could not gain any credit by bothering with the newspaper fighters spoken of, to whom, however, he gives the credit of not knowing anything about any challenge to him until it appeared in print. If things should turn out as he anticipates, he may upon his first visit to Gotham make it convenient to teach a certain party who uses his name without warrant a salutary lesson which he won't forget in a hurry.

JIMMY KELLY and GEORGE TAYLOR,

who have boxed each other times without number at sparring entertainments at Harry Hill's and elsewhere, furnished an hour's sport of the same kind, only a little more so, in a room uptown in this city Feb. 17. The affair was arranged in an offhand way, and only a few young men of means and sporting proclivities, and who were willing to pay the stiff price generally charged for witnessing the usually unscientific fights with big, soft gloves which take place nowadays, were present. The Queensberry rules, as arranged for endurance encounters, were observed. In the first half of the fight the hitting was about even, and so was probably the punishment, although neither contestant exhibited noticeable signs of bodily injury at any time. In the latter half Kelly put in the best work, but Taylor stuck to him until the seventeenth round, when it was decided to end it.

LOVERS OF GOOD BOXING, wrestling and other events of a sporting nature will bear in mind that a very full programme has been prepared by Harry Hill for the entertainment of his patrons at the old-established resort of the admirers of rare shows, at Houston and Crosby streets, this city, this (Washington's Birthday) afternoon. In addition to boxing bouts between a number of well-known "warm members" of the fraternity, Jimmy Kelly and an unknown British boxer will display their skill, and the colored sparrers "Julius Cæsar" and Charley Goulley will punch each other for a cup.

THE REMAINS of the late Alec Keene were on Feb. 3 interred in Paddington Cemetery, London, Eng., alongside those of his first wife. By the express wish of deceased only one mourning-coach, containing Thomas Stone (his nephew), George Brown (his business partner), Master Geo. Alex. Brown and Mr. Osborne (manager for the firm) followed the hearse from the Prince of Wales' Hotel, but at the cemetery there was an immense assemblage.

AN ENTERTAINMENT gotten up by Matt Grace, for the purpose of paying the heavy expenses attendant on the long illness of his friend Jas. A. Hennessy, will take place at Harry Hill's on Thursday afternoon, Feb. 24. A series of boxing and wrestling bouts, with olio performances by Hill's company, and a "challenge Irish reel" by Neil Conway and Paddy Nugent, are the attractions offered.

JACK STEWART, the tall son of Auld Scotia, is announced to take a benefit at Wait's Hall, South Boston, Mass., March 1. All the boxers of reputation now residing in Boston, and several from other cities, are on the bills to spar, including Joe Goss and John Sullivan, Charley McDonald and Martin McMahon, and the closing bout will be between Stewart and Steve Taylor.

DOONEY HARRIS will take a benefit at Owney Geoghegan's, 105 Bowery, on the evening of Monday, March 14. There will be a whole host of boxers, of different nationalities and various weights, to perform on the occasion, and the final display will be between Harris and Jack Turner.

"THE MORNING STAR" is the name given by Sim O'Brien to a sporting-house opened by him at the South-end, Boston, Mass.

FRANK WHITE'S BACKER has taken down the deposit of fifty dollars posted with the latter's unaccepted challenge.

JACK STEWART AND GEORGE ROOKE may come together in a glove contest before the middle of March.

THERE ARE LETTERS (2) in our care for Michael Donavan.

AQUATIC.

EDWARD FITZPATRICK,

who a score of years ago was well known among the Battery boating-men, where for a time he was a partner of James Lee, and who in later years was prominent among the Democratic politicians of the First Ward, where he successively held the positions of Deputy Clerk and Clerk of Washington Market, died in Washington, D. C., Feb. 15, in the 47th year of his age. During the past two years he had held a general postal clerkship in the House of Representatives. An appropriation was secured by Congressman Nicholas Muller to defray the funeral expenses, and the remains were sent to this city Feb. 19, in charge of James Kearney, an intimate friend of the deceased, and a member of the Nicholas Muller Association, in whose rooms, at 51 New Church street, the body lay in state. The funeral, which took place on Sunday afternoon, 20, was attended by members of that Association, the Democratic General Committee for the First Assembly District, the Battery Boatmen's Association, and other political and social organizations, with numerous other personal friends. The interment was in Calvary Cemetery.

HANLAN will be given a big reception upon his return to Toronto, Ont., and his fellow-citizens propose to present him with an elegant service of silver-plate. The Atalanta Boat Club of New York have also tendered him a fitting reception, and before leaving England the champion cabled his acceptance of the proffered honor.

THE ELECTION of the Pawtucket (R. I.) Boat Club resulted in the choice of the following gentlemen: President, L. B. Goff; vice-president, W. H. Bosworth; secretary, N. A. Potter; treasurer, A. R. Sweet; captain, Isaac Gill; lieutenant, D. McKelvey; directors—R. A. Mason, F. E. Holmes and G. A. Drury.

THE MISSISSIPPI BOAT CLUB of St. Louis, Mo., recently elected the following officers: President, John P. Sherman Jr.; vice-president, A. Vallott; secretary, E. Wolf; treasurer, E. Boessenttier; captain, C. W. Steinmetz; lieutenant, H. C. Stifel; directors—Wm. Medart, George Roth and C. Bohen.

THE LAKEMAN BOAT CLUB of Boston, Mass., was disbanded last week, and its boathouse and boats are advertised for sale. Some of the best oarsmen in the club were made the objects of political preferment, hense this result.

HOSMER was somewhat taken aback by the challenge from Smith, mentioned last week. Nothing can be done in regard to it until the arrival home of R. McManus, who is expected on the City of Chester.

E. C. LAYCOCK last week sailed from England for Australia.

CHAS. E. COURTNEY is notified of a letter for him in this office.

THE TURF.

H. CONSTABLE, the well known English jockey, who for some years past has been in the service of Lord Rosebery, died on Wednesday, Feb. 16, after an illness which lasted several months, and in hopes of curing which he some time ago went to the south of France. His winning mounts during the past six years were as follows: 1875, seventy-one; 1876, seventy-three; 1877, seventy-seven; 1878, ninety-six; 1879, forty-five; 1880, twenty-one.

MESSRS. KELLOGG'S COMBINATION SALE of trotting stock, embracing already over one hundred head, with one or two lists yet incomplete, representing some of the best known breeding establishments, will commence at the American Institute, this city, March 15.

MR. ELLAM, the English turfman, has had the misfortune to lose the valuable mare Scrutiny, by Blair Athol out of Bribery, at the Warren stud, Epsom Downs, while foaling a colt by Van Amburgh. The cause was rupture, both mare and foal dying instantly.

HENRY HILL, once prominent in racing circles in England, and the owner, solely or in partnership with John Gully, Baron Martin, and other distinguished turfmen, of many good horses, died recently.

CHARLES S. LLOYD, the veteran and well-known trainer, died at his residence, near Holmdel, N. J., Feb. 17, in the sixty-eighth year of his age. The funeral was to have taken place on Monday, 21.

MESSRS. TATTERSALL of London, Eng., will on March 1 dispose of the entire stock of the Blink Bonny Breeding Stud, by order of the executors of the late Wm. I'Anson.

THE QUEEN CITY JOCKEY CLUB will hold their Spring meeting at Cincinnati, O., May 28, 30, 31, June 1, 2. Entries close March 15.

THE LOUISIANA JOCKEY CLUB will hold a race-meeting Feb. 25, 26, 28, as part and parcel of the Mardi-gras festival at New Orleans.

ICE-BOATING.

THE NEW HAMBURG (N. Y.) ICE-BOAT CLUB had a race on Feb. 14, which was participated in by the Phantom, Flyaway, Puff, Meteor, Sophie, Whiff and Halcyon. The ice was not good, and the committee decided that no prizes should be offered for the contest. The Flyaway won, covering the distance, about sixteen miles, in 42m. 30s., fifteen seconds ahead of the Whiff, Halcyon third.

THE DECIDING HEAT for the silver tiller took place between ice-boats at Poughkeepsie, N. Y., Feb. 18. Only three boats took part—the Icicle, Æolus and Restless, and the first mentioned won the trophy, the Æolus being the second to reach home.

AN ICE-BOAT RACE for the silk pennant of the Poughkeepsie (N. Y.) Ice-boat Club took place on the Hudson River Feb. 17, and was won by the Gipsy. The Fairy was second boat in the race.

THE POUGHKEEPSIE (N. Y.) ICE-BOAT CLUB had a race Feb. 16 for a flag, which the Icicle won, thirty seconds ahead of the Gracie, which was just fifteen seconds ahead of the Snowflake.

THE NORTH SHREWSBURY (N. J.) ICE-BOAT CLUB held a regatta Feb. 16 at Red Bank, N. J., four money prizes being offered. The Shadow won, sailing twenty miles in 47m. 59s.

WM. LE ROY'S QUICKSTEP beat the Flying Cloud, Zigzag, Magic and Zephyr in an ice-boat race at New Hamburg, N. Y., Feb. 18.

THE CERCLE MUSICAL DE L'ORPHEON FRANCAIS announces that their annual ball will be held at the Academy of Music, in this city, on Monday evening, Feb. 28, when an entertainment of rare excellence will be offered. Excellent music and many novelties are promised. The proceeds are said to be for a charitable purpose, and a large attendance may be expected in view of that fact, irrespective of the numerous attractive novelties.

WE HAVE RECEIVED a copy of the sixth annual report of the New York Society for the Prevention of Cruelty to Children. The pamphlet is full of interesting facts, figures and statistics, and gives a readable *resumé* of the details and results of the Society's work during the past year. The object aimed at by this excellent society is a most laudable one, that should enlist the attention and meet with the approval of all.

A NOVEL CONTEST occurred on the evening of Feb. 18 at Mechanics' Hall, Utica, N. Y., between John Hass, running a Singer sewing-machine, and H. Gliffle, running a Wheeler & Wilson machine, each man to stitch six coats twice around, for $100 a side, the result to be decided by quickness and superiority of work. At the time named a large crowd was gathered at the hall, and the contestants proceeded to business. Hass was declared the winner, stitching six coats in 31 minutes, while his opponent only had completed his fifth.

GAME FOWLS can be purchased of E. G. Brown who advertises prices, etc.

DRAMATIC HUMOR.

WRITTEN AND SELECTED FOR THE NEW YORK CLIPPER, BY JAMES OWEN O'CONNOR ("JAMES STARR HAMBLETT").

What is the difference between a harpist and a dramatic critic? One plays on the harp, the other harps on the play.

Your American dramatist may not be so all-fired smart as his European rival, but he is becoming twice as numerous all the time.

French Sarah has already learned to say "ze candel-steek" and "ze bork and ze peanes."

Sally vowed she could fairly *live* on music. Yes, on note-meal.

It makes the ordinary second walking-gentleman feel all-overish to read that the moustache on Michael Angelo's statue of Mars weighs only half a ton. (Won't Salvini sacrifice *his* moustache to high art?)

A Nebraska audience has just indulged in a free fight. An exchange says their conduct was "unconventional." Our friend of the quill doesn't seem to know much about conventions.

Sally (of our alley) stayed with her beau for an hour at the fence. When asked "Where have you been?" did she answer: "Taking lessons in fencing, mother."

Great Edmund Kean overheard a sage stage-carpenter affirm: "Talk of Henderson and Kemble, and this new tragedian, Kean; but give *me* Bannister's Hamlet! He was always dead and gone fifteen minutes sooner than any of 'em!"

The circus was a-coming! All the available old brass, iron and horseshoes in the village were gobbled up and sold by its small boys. The cruel circus failing to come, the disconsolate urchins invested their all in taffy to drown their disappointment.

Emma Abbott says: "*I* can make a stage-fall without breaking my bones. I almost laughed out loud in my feigned swoon on Valentine's body to hear a female auditor scream. *I* give myself up to the fall with the utmost abandon, and never run any risk. *I* know my own length, and, having selected the exact spot, I fall there naturally. The *secret* of the fall is that I bring all the weight on the—forearm!" Well, E. A. is quite wrong. If she would but practice her "falls" with her (pious) chin on her (churchly) chest, and land on terra firma, rocking-chair fashion, her weight would impact on her *shoulders*, saving her a "black-and-blue forearm" and the talking of amateurish nonsense.

A DUELIST'S EXPERIENCE.

Baron de San Malata, a Sicilian and a noted duelist, has recently gone to Paris to find a test of his skill as a combatant. He has fought forty duels, but in none of them has he been the challenger. It is told of him that, during a heated political canvass, in the course of a discussion in a public square with a first cousin, the latter called him by some opprobious epithet. The Baron replied: "You are a coward!" The cousin answered: "Will you repeat that in five minutes?" "Assuredly." The cousin went home and returned with a revolver in his hand. The Baron went up to him and said: "Giuseppe, see here? That revolver don't suit your hand; the stock never was made for you; for the life of you, you could not use that pistol." As he ceased to speak he spat in his cousin's face. The suddenness and strangeness of this speech and attack so bewildered the cousin that he neither said nor did anything. The Baron spat in his face again. Friends interfered. The cousin challenged the Baron. The eve of the duel the Baron's aunt, who knew what an expert swordsman he was, begged him to spare her son's life. He replied: "Giuseppe shall return from the field without even a scratch." The duel took place. The cousin attacked furiously. The Baron only parried. At last he turned his head and looked at his seconds until his adversary became so weak that he could no longer hold his sword, when the seconds interfered and ended the duel. At another time he was challenged by the best broadswordsman in Sicily, while he himself was not skilled with this weapon. The broadsword was selected by the seconds. On the field the Baron took his sword in both hands and rushed upon his adversary, using the weapon as if it were a club. His adversary retreated. They were put in position again. The Baron disarmed his adversary. A third time they were put in position; at the first pass the Baron's sword broke within eight inches of the hilt; his adversary kept on; the seconds did not interfere. The Baron became furious, rushed on his adversary, wounded him, then turned on the seconds and wounded every one of them, beginning with his own.

SAVING TRANSPORTATION.

"Talk about your mean men," said old pioneer Skinderson at Phil. McGovern's saloon the other night, "the very tightest, closest, far-seeing, calculating old skinflint I ever seed was old Klamskatter, the mine superintendent who died up at Gold Hill the other day."

"Was, eh?" encouragingly remarked a customer, who was feeding Phil's bulldog with petrified sandwiches from the lunch-table.

"Yes, sir-ree; he was just pizen, he was; closer than the bark on a tree. When he was running the Hornet mine up in Virginia he used to skulk around the levels disguised as a mule-tender, just to pipe off the men who didn't keep hard at it, so as to dock 'em the next Satdrday."

"Why, the dern cuss!"

"But wait. He actually encouraged a drill-runner to tell a long story one day while we were waiting for some machinery to be repaired, and afterwards docked the man half a day, and all the fellers that heard it four bits apiece for stopping to laugh. He charged one man ten cents for a single grin."

"Great gosh!"

"That's nothin'. Jim Briggs, who was up on the lode when the old miser died, said that about an hour before old Klamskatter handed in his checks he sent for the doctor, and says he: 'Doc, give us the straight business. Is there any show for me?'

"'Nary show,' says the doctor; 'you'll strike bed rock afore night.'

"'Then,' said old Klamskatter, 'I want some of you fellers to carry me to the top of Mount Davidson right off. If I can light out from there it will save my soul a clear mile of transportation.'"

"And did they do it?" asked a man who had walked up over the stove.

"Wall, no," replied the narrator simply. "The boys took him over, put him in the cage, and let him go to the lowest level of the Hornet, instead. They said that they guessed he had made a little mistake about the direction, somehow. To the best of their judgment his soul was going the other way."

GOT BEATEN.

Yesterday morning a poor man who had just arrived in Little Rock, and didn't have enough money to buy a cheese-sandwich at half price, borrowed a shovel, and, stopping in front of a wealthy man's house, shoveled the snow from the sidewalk. Then he rang the door-bell. Colonel Slippery, the owner of the mansion, came to the door.

"If you please," said the poor man, "I have shoveled the snow from your sidewalk."

"If I please?"

"Yes, sir, if you please."

"Well, what are you going to do about it?"

"Being very hungry, I thought that you would give me twenty-five cents."

The Colonel is the stingiest man in Arkansas, and the idea of surrendering twenty-five cents was a desperate one.

"See here," said the Colonel, "I wanted that snow to stay where it was. If I hadn't wanted it on the sidewalk, I should have put up a shed. I wish, sir, that all the snow in town had fallen there, for I was raised in the North, and this snow is the only Northern idea I have ever seen introduced here. I am half inclined to have you arrested for trespass. Put that snow back where you found it. Put every flake of it back."

The poor man turned around and scooped up a shovel of snow, when the Colonel exclaimed:

"Go ahead; I'll let you off."

The poor man went away, and the Colonel chuckled over his breakfast.

"I saved twenty-five cents," he mused, as he passed through the gate and started uptown. "I was just thinking about hiring someone to clean it off."

The poor man went away, and after a time returned with a lot of tramps and shovels. When the Colonel came home to dinner he found a bank of snow ten feet high in front of his door. He paid three dollars and a half to have it removed.—*Little Rock Gazette.*

HOT SCOTCH.—Boston is at present greatly agitated over the question: "What is hot Scotch?" It is the easiest thing in the world to decide this matter. Just let a Bostonian tell a Scotchman that his ancestors were conquered by the English, and mark the effect. If the Boston man doesn't find it hotter than the Fourth-of-July, his ancestors must have come over in an ice-cart.

A WEAK POINT.—A man who had just learned poker, but had not sufficiently mastered the intricacies of the game, bet wildly upon a flush, and upon showing his hand was told that "the spirit was willing, but the flush was weak."—*Puck.*

THEATRICAL RECORD.

DRAMATIC.

Continued from page 391.

AMONG the most enjoyable entertainments given in Pittsburg, Pa., for many months, says our correspondent, "were those presented by the Harrisons' Company at Library Hall Feb. 14, 15, 16, to moderate-sized audiences. The show is thoroughly good. R. E. Graham's imitations of Emmet and Barrett were received with marked approbation, and Miss Alice Harrison and Louis Harrison were entirely satisfactory in their performances, as were all the other members of the company. 'Voyagers in Southern Seas' 21......Miss Fanny Davenport appeared at the Opera-house 14 in 'Pique,' 15 in 'Lady of Lyons,' 16 in 'Leah,' 17 in 'Frou-Frou' and 18 in 'Camille,' which was repeated for matinee 19. Attendance large. Joseph Jefferson comes 21......Mrs. G. C. Howard and company gave an 'Uncle Tom' matinee at the Opera-house 17, attracting a liberal attendance. This party has been for the last week playing in the small towns about Pittsburg, and meeting with astonishing success. At Braddock's Fields, a few evenings ago, the theatre was so crowded that Mrs. Howard and several members of her support were obliged to reach the stage by means of ascending a ladder and getting through a window. I am informed that the company will return to Pittsburg within a fortnight to fill another week's engagement."

IN AUSTIN, TEX., the Bella Golden Combination closed a most successful engagement Feb. 12. A correspondent says: "This company was the first one that ever played a full week in Austin. The house was particularly crowded on Friday night, 11, when they played 'The Banker's Daughter.' Their route is San Marcos 14, 15, San Antonio 16, 17. 16, 17, Oliver Doud Byron will appear here."

"HOBBIES" was presented at the National Theatre, Washington, D. C., during the past week, by the Nat Goodwin Combination, to only fair-sized houses. The combination is not so strong as when here last season. "Fun on the Bristol" opens Feb. 28, for one week.....Sol Smith Russell commences a week's engagement at Ford's Opera-house 21.

JOHN MURRAY'S PARTY is billed at Rand's, Troy, N. Y., Feb. 22, in "East Lynne." Salsbury's Troubadors March 1, at the Griswold. Com. Nutt's "Kranks" and Mahn's Comic Opera have canceled dates there. Albany is working against Troy by raising a smallpox scare, but Troy claims that there is very little there, and retaliates by saying that there is much of it in Albany.

SOL SMITH RUSSELL in his drama of "Edgewood Folks" drew a fair attendance to Ford's Opera-house, Baltimore, Md., where he played last week. Haverly's Mastodons open Feb. 21......"Voyagers in Southern Seas" did fairly well during its second and final week. Ariel continued a strong feature. "Fun on the Bristol" occupies the Holiday 21.

CHANGES IN MILTON NOBLES' COMPANY.—Miss Dolly Woolwine of Washington, D.C., is now regularly engaged with this troupe as soubrette and juvenile. Miss Fanny Lewis Burt, who has been delicate and ailing for some time, was to withdraw Feb. 18 and return to her home in New York for a few weeks' much-needed rest. Her place will be filled by Miss Josie Batchelder, who was to join in New Orleans, La., 20. Miss Burt hopes to be able to resume her position in three or four weeks.

JOE JEFFERSON, supported by an excellent company, appeared in "The Rivals" at the Euclid-avenue Opera-house, Cleveland, Feb. 14, 15, 16, 19, and in "Rip Van Winkle" 17, 18, to extremely large business. Boey & Hardie's "Child of the State" Co. is underlined for 21, to be followed by Robson and Crane......M. B. Curtis' representation of "Sam'l of Posen" pleased large audiences at the Academy of Music the past week. Announced: Helen Coleman 21, 22, 23, Buffalo Bill 24, 25, 26, "Hazel Kirke" 28, one week.

THE MAUDE OSWALD DRAMATIC COMPANY will play in Oil City, Pa., 21, 22, 23, Franklin 24, 25, 26.

MRS. UPDEGROVE, authoress of "The Nihilist Sisters," had a big benefit at Wood's Museum, Philadelphia, Feb. 18. The bill was the regular one for the week—"The Nihilist Sisters"—between the third and fourth acts of which the beneficiary sang "You and I," and with Sallie Hinton, sister of Lillie Hinton, rendered a vocal duet, "Murmuring Sea."

WM. D. GEMMILL has been engaged by McKee Rankin as a member of the company for next season, and will open with him in Joaquin Miller's new play, "49," at the Union-square Theatre next September.

MANAGER GEO. K. GOODWIN of the Walnut-street Theatre, Philadelphia, having come to the conclusion that it is bad policy to keep that house closed on Wednesday and Saturday afternoons, as he was obliged to do the past week, on account of John S. Clarke's refusal to play in the daytime, announces that there will be a Wednesday and Saturday matinee at the Walnut the current week. W. H. Vernon, the actor just imported from England by Mr. Clarke, being put up as a stellar attraction.

FROM CINCINNATI our correspondent wrote Feb. 19: "Robson and Crane opened at the Grand Opera-house 14 in 'Sharps and Flats,' which was continued the entire week (and an extra performance 20) to a good average business. 'Legion of Honor' follows 21. Sarah Bernhardt appears at the matinee 23 in 'Camille.' The advance sale for the latter performance already exceeds $1,500......Clinton Hall's Combination in 'The Strategists' have filled Heuck's Opera-house all the week, but in consequence of previous bad business the company will dissolve here and leave for New York 21. Baker and Farron open 21."

AT COMSTOCK'S OPERA-HOUSE, Columbus, O., the Hyer Sisters in "Out of Bondage" played Feb. 14, 15 and matinee to good business....The Harrisons in "Photos" had a good house 17....Jane Coombs and company played 18, 19 and matinee in "Daniel Rochat" to light business.....The sale of seats for Sarah Bernhardt took place 18 at two o'clock P. M., and before 5 P. M. more than half the house was sold. She appears 24 in "Camille."..Bartley Campbell's "Geraldine" comes 22, 23.

ALDRICH AND PARSLOE acted in "My Partner" in the Opera-house, St. Louis, Mo., during the past week, to a large attendance, their business showing an improvement over that of last season. They are billed in Terre Haute, Ind., Feb. 21, and Louisville, Ky., for the rest of the week......Lotta opens in the Olympic Theatre Sunday, 20.

M. B. CURTIS' SAM'L OF POSEN" COMBINATION is due in Atlanta, Ga., Feb. 28, Selma March 1, Opelika 2, Montgomery, Ala., 3, Mobile 4, 5, New Orleans 7, one week.

ANNIE WARD TIFFANY AND COMPANY, who appeared in Wheeling, W. Va., Feb. 14, 15, Bellair, O., 16, St. Clairsville 17, Barnesville 18, Marietta 19, are due in Parkersburg, W. Va., 21, 22, Athens, O., 23, Chillicothe 24, 25, 26.

ALLEN'S NEW YORK THEATRE is advertised in New Haven, Ct., Feb. 21, 22, 23, Bristol 24, 25, 26, Warren 28, March 1, 2, Waterbury 3, 4, 5.

THE HARRISONS are due in Detroit, Mich., Feb. 21, 22, 23, Ypsilanti 24, Flint 25, East Saginaw 26, Bay City 28.

BARTLEY CAMPBELL'S "GERALDINE" is billed in Youngstown, O., Feb. 24, Erie, Pa., 25, Rochester, N. Y., 26, Boston, Mass., 28, one week, New England circuit March 7, two weeks.

ANNA EUGENIE JOSEPHINE, infant daughter of Eugene T. and Eliza S. (Hudson) Benneteau, died Feb. 6 at their residence in New Lisbon, Wis., of congestion of the lungs, aged eight months.

CHARLES FORBES advertises for a leading lady to join his company immediately.

THE EUROPEAN NOVELTY AND PANTOMIME COMPANY, now under the management of F. C. Maxwell, are to play in Huntingdon, Pa., Feb. 21, Hollidaysburg 22, Johnstown 23, Greensburg 24, Irvine 25.

MRS. SCOTT-SIDDONS appeared in Providence (R. I.) Opera-house Feb. 14, 15, 16, 17, to large audiences. Frank Mayo is billed for this week...... The Boston Museum Company in "The Guv'nor" occupied Low's Opera-house 18, 19, and drew excellent audiences. Joe Murphy is billed for the entire week.

THERE WERE NO AMUSEMENTS in Syracuse, N. Y., the past week.

ROSE AND HARRY WATKINS are to start out under the management of Frank L. Yearance with the following company: A. H. Hastings, W. G. Beach, M. E. Ryder, Chas. Howard, G. W. Marks, Chas. Hassey, A. T. Munro, A. S. Proctor, Alice Lennox, Mary Daly and Martha Watson. They are billed in Ansonia, Ct., Feb. 21, New Haven 22, Brockton, Mass., 23, Lowell 24, Lynn 25, Springfield 26, Danbury, Ct., 28, Bridgeport March 1.

ADELAIDE HILL, Kate Singleton, Marion Knight, Bertha Vina and Henry A. Dickeson, lately of Al. Sawtelle's company, write to THE CLIPPER that they are in Deadwood, D. T., without means and trying to get East, and that Mr. Sawtelle owes them respectively large amounts of money.

HERNE'S "HEARTS OF OAK" COMBINATION is due in Grand Rapids, Mich., Feb. 28, March 1, East Saginaw 2, Bay City 3, Columbus, O., 4, 5, Cincinnati 7, for one week.

ALDRICH & PARSLOE'S COMPANY are to play "My Partner" in Terre Haute, Ind., Feb. 21, Louisville, Ky., 22, 23, 24, 25, 26, Chicago, Ill., 28, for two weeks.

JOSEPH MURPHY and his company may be expected in Newport, R. I., Feb. 28, New Bedford, Mass., March 1, Fall River 2, Norwich, Ct., 3, Willimantic 4, South Norwalk 5.

BAKER AND FARRON intend playing in Fort Wayne, Ind., Feb. 28, Wooster, O., March 1, Massillon 2, Akron 3, Canton 4, Youngstown 5.

FANNY DAVENPORT and her company are to amuse the public of Toledo, O., Feb. 28, Ypsilanti, Mich., March 1, Battle Creek 2, Jackson 3, East Saginaw 4, Bay City 5, Detroit 7, 8, 9.

ANNIE PIXLEY in "M'liss" is billed in Minneapolis, Minn., Feb. 21, 22, 23, St. Paul 24, 25, 26.

JARRETT & RICE'S "FUN ON THE BRISTOL" played in Augusta, Ga., Feb. 16, Columbus, S. C., 17, Charlotte, N. C., 18, Danville, Va., 19; thence to Baltimore 21, Washington, D. C., 28, one week each.

THE "ALVIN JOSLIN" COMEDY COMPANY played in Kingston, Ont., Feb. 15, Cobourg 16, Toronto 17, 18, 19; thence to Hamilton 21, St. Catherines 22.

KATIE PUTNAM and company were in Columbia, S. C., Feb. 14, 15, 16, Greenville 17, Spartanburg 18, Charlotte, N. C., 19, 21, going thence to Raleigh 22, Norfolk, Va., 23, 24, Richmond 25, 26.

LAWRENCE BARRETT, after playing two weeks in New Orleans, La., goes to Mobile, Ala., March 1, Montgomery 2, Columbus, Ga., 3, Atlanta 4, 5, Washington, D. C., 7, for one week.

MISS NELLIE CALHOUN and company played in Raleigh, N. C., Feb. 14, Wilmington 18, 19, going to Charleston, S. C., 21, 22, 23, 24, Savannah, Ga., 25, 26, Augusta 28, March 1, Macon 2, Eufala, Ala., 3, Columbus 4, 5, Montgomery 7, 8, Atlanta 9, 10, 11.

MARTINI'S AGGREGATION in "Around the World" is announced in Northampton, Mass., Feb. 28, Holyoke March 1, Springfield 2, Meriden, Ct., 3, New Haven 4, 5.

MRS. SCOTT-SIDDONS and company are to be in Holyoke, Mass., Feb. 21, Northampton 22, Springfield 23, New London, Ct., 24, New Haven 25, 26.

CHARLES C. JORDAN, a member of Mrs. Scott-Siddons' company, has been confined to his bed in the United States Hotel, Newport, R. I., since Feb. 12.

FRANK MAYO and company play in Providence, R. I., Feb. 21 and week. Woonsocket 28, Chelsea, Mass., March 1, Haverhill 2, Nashua N. H. 3, Manchester 4, Portsmouth 5.

MRS. THOMAS BARRY, assisted by local amateurs, appears in "The Happy Pair" in Waltham, Mass., Feb. 22.

MARCUS M. LOUD, a former actor, and two associates were mulcted to the amount of $1,050 in a civil suit brought by Isaac Chamberlain in a Plymouth, Mass., court the past week.

BAKER AND FARRON'S TOUR, Manager John R. Rogers states, has so far exceeded their expectations in its success that they have decided to remain in America next season. They have canceled their English engagements. Dates can be arranged by applying as per card.

THE "HAZEL KIRKE" PARTY now on the road go to San Francisco, Cal., shortly.

FROM NEW ORLEANS, LA., our advices up to Feb. 16 are as under: "At the St. Charles' Theatre the 'Fun on the Bristol' Combination closed 12. It being the only English-speaking troupe performing in the city during its stay, it received a very large patronage, which was merited. They were detained at Biloxi, Miss., for two days and nights by railroad washouts, but arrived and opened 8. Frederick Paulding and company arrived 13, too late to perform, the receipts of the house having been refunded. He opened 14 in 'The Fool's Revenge.' 'The Love of His Life' was given 15, 16, 17. Up to this writing his business has not been large. Milton Nobles opens 20.....At the Grand Opera-house Bernhardt gave eight performances, not appearing 11, being sick from overwork; but recovered in time to fill the rest of her engagement. 'Adrienne Lecouvreur' was her best drawing card. The receipts for the engagement have not been made public. Lawrence Barrett opened 14 in 'Hamlet.'..... The Academy of Music was packed to see Emmet, but, as he was on a spree, the house had to be closed until night of 13. In the meantime Manager Bidwell entered suit against him for $11,000 damages. The matter has been compromised by Emmet paying $2,000 cash and playing the second week of his time. He made his first appearance 13, and has played to packed houses since."

LAWRENCE BARRETT is to play in Mobile, Ala., Feb. 28, March 1, Montgomery 2, Columbus, Ga., 3, Atlanta 4, 5, Washington, D. C., 7, for one week.

F. S. AND MRS. CHANFRAU commence an engagement of three nights and a matinee in the Richmond (Va.) Theatre Feb. 21. Tony Denier's "Humpty Dumpty" party will fill out the week.

EDOUIN'S SPARKS COMPANY opened at the Leland Opera-house, Albany, N. Y., Feb. 14, and drew fair-sized audiences during the week. They are billed in Orange, N. J., 21, Easton, Pa., 22, Trenton, N. J., 23, Lancaster, Pa., 24, Reading 25, Harrisburg 26, and Baltimore 28, for a week. Kiralfy's "Black Crook" will occupy the stage of the Leland this week......Haverly's "Widow Bedott" Troupe had good houses at Martin Hall 15, 16......Salvini in "The Gladiator" had a large house at Tweddle Hall 15.

ANNIE PIXLEY in "M'liss" drew large audiences to the Grand Opera-house, Milwaukee, the past week. "An Arabian Night" Co. appear this week.

CHARLES L. DAVIS' "ALVIN JOSLIN" COMBINATION held the boards of the Grand Opera-house, Toronto, Ont., Feb. 17, 18, 19, to very large business.

HENRY E. ABBEY and Mr. De Beauplan, manager of the French opera, respectively contributed $100 to the fund for the relief of the sufferers by the late inundation in New Orleans, La.

MARCUS MAYER is no longer the advance-agent for Henry E. Abbey during the Bernhardt tour. Discourtesy to journalists in New Orleans, La., is said to have been the cause.

A. W. AIKEN, supported by May Eliot and a company including ten variety stars, will appear in a musical and farcical piece entitled "Fun in the Country." Mr. Aiken advertises that he will also give an emotional drama as an additional attraction in the same bill. He wants a number of variety stars to begin the season April 18.

AT THE GRAND OPERA-HOUSE, Rochester, N. Y., Feb. 15, 16, Buffalo Bill in "Prairie Waif" attracted large audiences. 17, 18, 19, Geo. E. Stevens' "Uncle Tom's" Company performed to good business. Hyde & Behman's Comedy Company appear 25, 26.......At the Corinthian Academy of Music 17, 18, 19, Miss Helen Coleman in "Widow Bedott" did a fair business only. Bartley Campbell's "My Geraldine" comes 26.

CHARLES THORNTON and company open in Martin Hall, Albany, N. Y., Feb. 24, for one week.

THE "FREAKS" COMBINATION, Gosche & Hopper managers, are called to this city Feb. 17 in consequence of bad business. The season, which was to have been three weeks longer, has closed.

W. T. GILBERT joins the Kate Claxton Company in New Orleans this week.

ANOTHER "HAZEL KIRKE" COMPANY takes the road March 7 under the Madison-square Theatre management. E. L. Walton has been called back from the traveling company to act as stage-manager for this company. Simmonds & Brown have already secured for this party Kate Denin, John Wilson, Josie Wilmere and Genevieve Mills.

MARY HILL, Geo. Waite and Geo. Gaston joined George Holland's Dramatic Company Feb. 21.

HARRY MEREDITH has been engaged for the rest of the season as leading man with the Janauschek Combination, commencing in Meadville, Pa., Feb. 28.

LIZZIE MAY ULMER was to have taken a dramatic company to Portland, Me., next week, but has given up the idea in consequence of the very bad business lately done there by dramatic companies.

ALL of the late Rollin Howard's plays, including "Yeast Lynne," "Leah the Forsook," etc., with music, are for sale. See Ned Straight's card.

SARAH BERNHARDT favored Nashville, Tenn., with one performance at Masonic Theatre Feb. 17. The sale of seats realized about $3,000. Our correspondent says: "Quite a number of ticket-speculators had their fingers scorched; the highest price paid was $150 for six seats, which were purchased by M. C. Sulzbacher. The seats were auctioned off in the Olympic Theatre. Nothing like the excitement raged since the visit of Jenny Lind......Kate Claxton played 18, 19."

THE NELLIE BOYD DRAMATIC COMPANY commenced an engagement of two weeks Feb. 6 in Silver City, New Mexico, going thence to Socorro, Albuquerque and Santa Fe, New Mexico, each one week.

GEO. M. MILLER, manager of the Grand Opera-house, Reading, Pa., offers a select circuit through Eastern Pennsylvania, embracing the towns mentioned in his advertisement in this issue. Manager N. D. Roberts gives Mr. Miller a very hearty endorsement.

MUSICAL.

"OLIVETTE" was given at Ford's Opera-house, Washington, D. C., during last week, excepting Saturday night, for the first time south of New York, by the following cast of characters: Captain De Merimac, George W. Denham; Valentine, Wallace McCreery; Duc Des Ifs, Chas. H. Drew; Coquelicot, H. C. Curley; Marvejol, Chas. Hogandorf; Olivette, Blanche Chapman; Bathilde, Amy Gordon; Veloutine, May Stembler; Moustique, Mamie Taylor. Our correspondent says: "All of the cast are good actors, with two or three exceptions, but few of them are fairly good singers. They make the most of the clever dramatic situations. The orchestra was the weakest part of the presentation, and it was far away from the mark. The costumes are nearly all new, and in many cases quite elaborate. Some of the songs were decidedly infectious, and were repeatedly applauded, 'The Torpedo and the Whale' coming in for the principal share. Owing to previous engagement of the theatre, the company will play 'Olivette' in Alexandria, Va., Saturday evening, 19. The audiences during the week were large. ......The Emma Abbott company commences a week's engagement at the National Theatre 21...... Miss Blanche Roosevelt, prima-donna, is in the city visiting friends. She will appear in concert 26 at Lincoln Hall, in company with Signor Ferranti, Wm. Russell Case, and Mr. Hasselbrinck."

MUSIC IN CHICAGO, ILL.—A Mr. Krell of Cincinnati, through a Chicago Deputy-sheriff, pounced upon Remenyi's "Old Stradivarius" fiddle for a one-hundred-dollar balance. It was paid......The advance sales of the Theodore Thomas Concerts for the first four nights up to March 5 were over $5,000......The Beethoven Concert at Central Music Hall 15 was well attended. Mrs. George B. Carpenter is lessee and Millward Adams manager since the decease of Geo. B. Carpenter........ The Mendelssohn Orchestral Society of Chicago was organized 16, with the following officers: President, Geo. W. Lyon (Lyon & Healy); vice-president, Hon. T. V. Lemoyne; secretary and treasurer, Martin Frank; conductor, Henry Schoenefeld; music committee, Henry Schoenefeld, T. R. Adams, E. T. Fellowes, G. W. Felton and Martin Frank......The Leavitt English Burlesque-opera Company produced at the Olympic Theatre 14 "Orpheus." The singing attracted large houses during the week. Marie Williams, Miss Mulholland, Miss Mablin and Bradbury and Matt Robson are the most worthy. Of course the costumes were intended for beings inhabiting a warmer region than the Olympic stage, but by superior dancing they manage to keep themselves and the audience warm.

THE CINCINNATI OPERA FESTIVAL opens at Music Hall there Feb. 21, for one week, the operas being given by Mapleson's company and a largely augmented chorus and orchestra, the former being advertised at 350 voices and the latter at 100 musicians. The operas to be given are "Lohengrin," "Magic Flute," "Mefistofele," "Lucia," "Moses in Egypt," "Aida," "Somnambula" and "Faust." The advanced sale was nearly $50,000......Mahn's Opera Company concluded a week of "Boccaccio" at Pike's Opera-house 19. Business was light.

THE PAST WEEK'S SEASON of opera by Mapleson's Company in the Olympic Theatre, St. Louis, Mo., was the most successful, says our correspondent, "in point of attendance that has been known here for many years. Wednesday night's ('Lohengrin') receipts exceeded Bernhardt's best night here several hundred dollars........The Rive-King Troupe gave two well-attended concerts in the Pickwick Theatre Feb. 19, 20......Wilhelmj's troupe will appear there 25.......The Soldene Comic-opera Company open in the Opera-house 21."

THE DONALDI CONCERT CO. sung in Bradford, Pa., Feb. 16, Titusville, 17, Meadville 18, Dunkirk, N. Y., 19, going thence to New Castle, Pa., 21, Canton, O., 22, Zanesville 23, Columbus 24, Chillicothe 25, Newark 26, Tiffin 28, Tremont March 1, Toledo 2, Fort Wayne, Ind., 3, Indianapolis 4, 5.

THE EMMA ABBOTT OPERA COMPANY sang to big business at the Holliday-street Theatre, Baltimore, Md., where they presented "The Bohemian Girl" Feb. 14, "Martha" 15, "Maritana" 16 matinee, "Lucia" evening, "Trovatore" 17, "Romeo and Juliet" 18, "Fra Diavolo" 19 matinee, "Paul and Virginia" night.

D. J. HANAGAN advertises for a situation to play first violin and E-flat cornet, and he can furnish a full band if required.

MUSICIANS can secure engagements for the season with the Van Amburgh Circus band by addressing J. G. Bates, as per advertisement.

THE OAKES BROS. report that they are still favored with excellent business. They were recently snowed in at Monroe, Wis., and at the request of the citizens gave a second performance to a packed house.

STRAKOSCH & HESS' ENGLISH-OPERA COMPANY gave "Mefistofele" at Library Hall, Pittsburg, Pa., Feb. 17, to a large attendance. "Carmen" was presented 18, "William Tell" for matinee 19, and "Mignon" at night closed the engagement. They go to Baltimore, Md.

VIOLIN OUTFITS are advertised for sale cheap by C. W. Story, who also states that he will send the goods on trial.

BANJO MANUFACTURERS and purchasers of banjos, etc., are referred to Fairbanks & Cole's cards in another column. One gives information in regard to their goods, and the other contains a challenge to all makers.

THE FISK JUBILEE SINGERS appeared in St. James Hall, Buffalo, N. Y., Feb. 14, 15, to large business.

THE WERNERS' MUSICAL PARTY may be looked for in Ashley, Ill., Feb. 21, Nashville 22, Mt. Vernon 23, McLeansboro 24, Fairfield 25, Mt. Carmel 26.

R. MAZZIOTTA, leader, advertises for an engagement.

MRS. H. E. H. CARTER'S BOSTON OPERA COMPANY sang the past week in the Academy of Music, Halifax, N. S., in "The Pirates of Penzance" and "Fatinitza" to large audiences. On their second night many persons were turned away.

MAGEE'S banjos, violins and guitars are advertised in this issue.

THE WILHELMJ CONCERT COMPANY gave concerts in Louisville, Ky., Feb. 18, 19, to large audiences. Miss Currie Duke, the leading lady violinist of Kentucky, was to have benefited 19.

WILHELMJ'S CONCERT COMPANY play in Evansville, Ind., Feb. 21, Terre Haute 22, Springfield, Ill., 23, Jacksonville, 24, St. Louis, Mo., 25, 26, and there close the season.

CONCERNING MUSICAL AFFAIRS in Boston, Mass., our correspondent sends the following: "J. C. Duff's Company closed a two weeks' unsuccessful season in 'Olivette' at the Park Theatre Feb. 19, the least prosperous, perhaps, of any engagement ever played in that house. The whole company left by the late train for Philadelphia after the performance........The same opera has been continued a third week at the Gaiety Theatre with undiminished favor, the houses ruling both large and fashionable. No time for its withdrawal has been settled upon, and it will probably be continued three weeks longer. 'Billee Taylor' is being rehearsed by this company........The annual dinner of the Harvard Musical Association was eaten in Young's Hotel 14. Professor Ritter, Georg Henschel and T. Adamowski were among the guests......The newly organized Boston Juvenile Opera Company, directed by Mrs. B. F. Bates, sang 'The Chimes of Normandy' in Horticultural Hall afternoon and evening of 19, and are to repeat the work 22. The principals were Minnie Upham, Alice May Bates, Sadie Stevens, Mattie Coots, Lizzie Wells, Little Aggie, Fred. D. Bates, James D. Coady, Fred. H. Bryant, Arthur Furlong, Arthur Toppan, Allie Hamblin and Lyman Fisher, assisted by a large chorus and an orchestra directed by George Monk, with Mabel Shannon, pianist."

AT THE ACADEMY OF MUSIC, Philadelphia, Feb. 16, by the combined choirs of Gethsemane Baptist Church, numbering 250 voices, a concert was given for the benefit of the Sunday-school of Beth-Eden Baptist Church, northwest corner of Broad and Spruce streets, recently destroyed by fire..... Anna Tutein, a Scandinavian pianiste, concertized at City Institute Hall Feb. 17.

THE WILHELMJ-STERNBERG PARTY concertized in Augusta, Ga., Feb. 14, Chattanooga, Tenn., 16, Lexington, Ky., 17, Louisville 18, 19; thence to Evansville, Ind., 21, Terre Haute 22, Springfield, Ill., 23, Jackson 24, St. Louis, Mo., 25, 26.

MAHN'S COMIC-OPERA COMPANY is billed in Indianapolis, Ind., Feb. 21, 22, 23, Detroit, Mich., 24, 25, 26, Buffalo, N. Y., 28, March 1, 2, Rochester 3, 4, 5, Brooklyn 7, for one week.

BEEDLE & PRINDLE'S PLEASURE PARTY are due in Norwich, N. Y., March 2, Binghamton 3, Cooperstown 4, Cobleskill 5, Owego 6, Rome then into Canada.

AT THE FRENCH OPERA-HOUSE, New Orleans, La., a benefit was given for the sufferers by the late inundation Feb. 13, when a bill consisting of dramatic and musical selections by the entire troupe was given. "L'Africaine" was sung 14, "Mignon" 15, "La Juive" matinee 15, "La Tour de Monde" 17, and "Romeo and Juliet" for Mme. Ambre's benefit 18. Business fell off, owing to the Bernhardt excitement.

MUSICIANS, vocalists and advance-agents are wanted to take the road March 10 with Holloway & Allen's Merry Minstrels. See advertisement.

"OLIVETTE" was produced by the Soldene Comic-opera Company at the Grand Opera-house, Indianapolis, Ind., Feb. 14, for five performances, and did fairly well, as regards both the pecuniary results and the manner in which the piece was presented. .....Mahn's Opera Company comes to the above house 21, for three nights and a matinee, producing "Boccaccio."......Our correspondent says: "The untimely death of Harry Hunter, 'The Lone Fisherman,' is greatly regretted here, where he had made many warm friends."

D'OYLY CARTE'S "PIRATES OF PENZANCE" TROUPE are to sing in Lancaster, Pa., Feb. 21, Reading 22, Pottsville 23, Allentown 24, Easton 25, Trenton, N. J., 26.

THE IDEAL OPERA COMPANY, under the management of C. H. Smith, sang "Fatinitza" to a large house at City Hall, Portland, Me., Feb. 16, and dedicated the newly-refitted City Hall in Saco 17.

D'OYLY CARTE'S COMPANY sang "The Pirates of Penzance" in Richmond, Va., Feb. 17, 18, 19.

NORCROSS & LAURENT are organizing a second "Olivette" company to play on the New England circuit, commencing in Newport, R. I., Feb. 28; thence to Providence March 1, 2, Pawtucket 3, New Haven, Ct., 4, 5. Those already engaged are the Misses W. S. Daboll, Hattie Richardson, Lena Lorraine, Fanny Corey and Mills Hall and Fred Frear.

BENNETT & MOULTON'S JUVENILE OPERA COMPANY sing in Hyde Park, Mass., Feb. 21, Salem 22, Wakefield 23, Peabody 24, Taunton 25, 26, New Bedford March 3, 4, 5.

THE SPAULDINGS, bellringers and instrumentalists, commence a Spring season of eight weeks' duration March 21. Four mammoth staffs of bells never before introduced in this country will be one of the features of the entertainment.

THE IDEAL OPERA COMPANY appear in Chelsea, Mass., Feb. 22, Lynn 23, Manchester, N. H., 25.

A LEADER OF ORCHESTRA and brass band wants to locate in some lively city. See R. L. A.'s card.

WILL WHITE, trombone-player, whose address find elsewhere, wants an engagement. He would prefer to go with a circus.

A SIMPLE METHOD for the banjo is advertised by the Climax Banjo Music Company.

VARIETY HALLS.

CINCINNATI, O., VARIETY ITEMS are sent as appended by our correspondent, dating Feb. 19: "The Vine-street Opera-house and the Eldorado have been open as usual, pending their application to compel the Mayor to issue licenses. The cases were argued this morning, and will probably be decided in a few days. John Ryan, proprietor of a free show, took out an injunction on the ground that he did not require a license. His case will be heard next week.......There were new at the Coliseum 14 Charles O. and Gertie Seaman, the Lynn Sisters, William Lang, Frank West, Robert Nickle, and Charles Thornton in 'The Headless Horseman.' The support in the latter was rendered by J. B. Radcliffe, John E. McDonough, Charles Thomas, E. S. Quimby and Kate Edwards. Business moderate. The specialty people all closed. To open 21: J. Z. Little, Richardson and Young, Ed. Banker, Florence Wells, Francis Norton, Harry Fielding and Maggie Walker.......Burk and Bligh, Pat Reilly and Foster and Hughes opened at the Vine-street Opera-house 14. Business good. Departures: Frank B. Carr and the Love Sisters, Olympia Quartet, Jennie Engle, Pat Reilly, Foster and Hughes, Tillie Graham and Burk and Bligh. Opening 21: 'The Marvels of Peru'—Durand, Samuels and Watregant—Alice Bateman, Willis Pickert, Topack and Moore and Minnie Robinson......No changes in the Eldorado Co. Departure 20: Prof. Cody......Brand's Music Hall has been closed all the week. Of the late company, Tom Cassidy, James Mack and Maud Atchinson have gone to St. Louis, Watty Morgan to Sandusky, and the Le Petres to Indianapolis."

GEO. C. CHARLES played at the National Theatre, Philadelphia, the past week, in his drama "The Skeleton Hand." There was also a specialty company, including Maura King, Farlow Bros., Clark and Edwards, Annie Boyd, Lester and Williams, French Twin Sisters, Stirk's Troupe of Male and Female Bicycle-riders, and Hawley and Bulsley. For Feb. 21 Mr. and Mrs. Augustus Bruno in "Voyagers, or Fun on the White Star Line," and Harry Watson and Alice Hutchings are billed.

DETROIT, MICH., authorities, says our correspondent, "have commenced a crusade against the variety theatres, especially the dives, and, being urged on by the local press, they are trying to enforce the law prohibiting the sale of liquors after 10 P. M., and also to enact a new law preventing liquors being sold either in the theatres or buildings adjacent, and to exclude minors, both male and female. The Mayor has called a meeting of the citizens Feb. 19 to consider the subject. He has already refused to grant or renew licenses to the Academy of Music and the London, but the city attorney doubts the legality of this act, claiming no authority to refuse a license when the money is tendered; consequently both places are running, and will continue until this point is settled. The dailies in referring to the crusade have been unanimous in stating that the performances at the Coliseum are first-class and above reproach, and the best of order and decorum is observed, but it has its immoral tendencies in admitting minors and selling liquors after hours. The patrons of the Coliseum applauded Cardello and Victorelli, the American Four, Frank Lewis, Parker Sisters, Andy Collom, Weston Brothers, Bessie Bell, Murphy and Shannon and Murphy and Mack. The American Four Combination close 19, for Cleveland. Opening 21: Rena Maeder, Louise Montague, Bobby Newcomb, Robt. Nickle, Gregory Brothers, Carrie Brower."

HYDE & BEHMAN'S NOVELTY TROUPE are to play in Martin Hall, Albany, N. Y., Feb. 22, 23.......The Novelty Theatre changed hands 18, and, says our correspondent, "is now the property of Captain Charles Dupont of Detroit, Mich., who has purchased the right, title and interest in the lease of the property and the mortgage on the fixtures and theatrical properties. It is the intention of the new proprietor to refit the place and open it about March 7. The price paid was nearly $5,000. It is said that Joe Lang is to be the stage and business manager."

A GOOD SHOW and an increased attendance is the rule at the Academy of Music, Indianapolis, Ind., the new faces comprising Bobby Newcomb, Tierney and Crowell, Hulmes and Malcolm, Billy Warner, Dillon and Levino, Frank Laufman, the Three Razillias and Louise Montague. Those coming 21 are Harry Clark, Melrose and Larose, Virginia Bell, Allen and Hart, Foster and Hughes, Leon and Orville, and Ida Corey........Gilmore's Zoo was crowded at each performance, vacant seats either below or above being the exception. Gibson and De Vaney, Chas. H. Stanley, Stanford and Russell, Etolia, Francis Norton, Queeny Hetherton, Topack and Moore and Georgia Estelle were the arrivals 14. The latter was retired after the matinee performance 15, and Dan and Gussie Hart were substituted. Billed for 21: Schoolcraft and Coes, Belle Cushing, Spence and Sartelle, Le Peters, J. D. Kelly, Harry Causland. W. C. Tuner has prepared a burlesque entitled 'Hearts of O. K.,' and will put it on the ensuing week......Capt. Mullett was in Indianapolis 15, and succeeded in purchasing Gilmore's two sea lions at a high figure. It is designed to ship them to the aquarium at Brighton, England.

MANAGERS desiring to produce a new and successful copyrighted drama, entitled "The Land League," with George Barr and Ray Eveleth in the leading roles, are requested to address Mr. Barr, as per advertisement.

THE FEATURE of the entertainment offered the Globe Theatre, St. Louis, Mo., patrons during the past week was the drama "The Dead Alive," in which Geo. W. Mitchell assumed the star part. Business has been moderate, owing wholly to bad weather. The closures Feb. 19 were Parker and Buff, Billy Reels and Dave McCord. Danny Creelan, Emma La Mause, and "Bullet-proof" are announced for 20......The new people at the Crystal-palace Varieties 13 were Jennie Montague, Minnie May Thompson, Grace Burton, and the Durell Brothers. Closures 19: Devene and Ward, Nora De Judge, and Walton and Denier. Announced for 20: Charles Glidden, Tom Cassidy, Maud Atchinson, James Mack and James Donovan. Business continues large.

VARIETY TALENT is wanted at the Theatre Comique, Richmond, Va.

THE FRANKO FAMILY—Father, son and daughter, natives of New Orleans, La.—who were lately shipwrecked on the steamer Josephine in the Gulf of Mexico, arrived in their native city the past week. They lost all their wardrobe and musical instruments. They will soon be joined by other members of their family, when they intend giving a series of concerts.

THE THEATRE COMIQUE, Providence, R. I., last week presented May Arnott, Lizzie Mulvey and Barney Fagan, Elsie Kruger, the Milo Bros., Mary Milton and the Four Eccentrics. New faces 21: Emma and John F. Whitney, Lizzie Hunter, Lester Howard, Frank Jones and Alice Montague, and Lizzie Daly.

AT SMYTH'S HALL, Manchester, N. H., artists are wanted for the weeks of Feb. 28 and March 7. In the company advertised there this week are James H. Roche, Tony Williams, Mark Sullivan, George Byron, Henry Coffee, Fred Mortimer, Alfred Rice, Mlle. Etta, Mlle. Celestine, Emma Winters, Lilly Watson, Evaline Stetson, Sadie Clark and Emma Gibbs.

A DIABOLICAL CRIME was committed in Kansas City, Mo., on the night of Feb. 12, resulting in the horrible death of Daisy D'Ome, a serio-comic singer, who, says a correspondent, "came here about three weeks ago with her husband, Billy D'Ome of the team of Sully and D'Ome, and was engaged at the Kansas City Theatre. She had been sick about ten days, and twice while delirious had wandered from her room in a nearly nude condition; but was discovered and brought back. She was stopping at the theatrical boarding-house of H. D. Clark, and on Saturday, feeling better than usual, she ate a hearty dinner, and was in good spirits. When in the evening the people returned from the different theatres where they were employed she had disappeared, and an all-night search failed to discover her. It was evident that the poor demented girl had wandered forth almost nude, as her clothing still remained in the room. It appears from evidence produced at the Coroner's inquest that she was found on the street by a negro named James Anderson, and all the clothing she had on consisted of stockings, chemise and a blanket around her. He, in company with other negroes, took the insane girl into the back room of a low saloon kept by one Polowosky. What occurred there is not yet known, but her person showed that she had been outraged by these black devils. They then threw her from the side-door of the saloon into the deep snow in an alley-way. A colored woman named Flora Brown, who was returning from a theatre, chanced to see her form plunged into the drift, and went to the rescue, at the same time calling a white man who was passing. They raised the unfortunate girl up, she all the time crying that she wanted to go home, saying that she lived on New street; but as there was no such street in the city, they did not know where to take her. James Anderson then came out of the saloon, and threatened any-one who touched her, and, taking her around the waist, dragged her along Third street and out of sight. She was unable to stand, and begged to be taken to her mother. The negro Anderson said he lived next door to her, and would take her home. The next morning Hugh Lynch was called by his colored boy, who said somebody was dead in the yard. He went out and found the lifeless body of Daisy D'Ome frozen stiff. The blanket was folded and lying about seventy-five feet away. The negro Anderson, who, it is thought, took her to the outskirts of the city and left her to die, is under arrest, and will probably meet with the justice his terrible crime deserves. The Mendels, who were engaged here with Daisy, relate that over a year ago she was taken sick in Louisville, and died to all appearances. She was placed in a coffin and shipped to Cincinnati, and afterwards revived. She was in the coffin five days. Her remains were taken to Cincinnati, O." Our correspondent there writes: "She was a native of this city; her real name was Katie Wood, and she was known while on the stage here as Daisy Warwood. Her remains were buried in the Catholic Cemetery 16."

WILLIAM EMMETT heads the list of variety theatres in Chicago with full houses and good people. Last week Maggie Bursell, Nelly Richards and the Big Four preceded George Edeson in "The Poor and Proud of Chicago." This week Sheehan and Jones and Chas. A. Gardner are the new specialty people. Harry G. Richmond and Florence Stover in "Our Candidate" open 21....The Murphy and Mack Combination, four of whom were under engagement with Emmett for the week of the 7th inst., and who broke their engagements, paid him $500 damages—by request—Feb. 12....Frank Marion, Jennie Garey, Sellon and Burns, the Duncan Sisters, Prof. Loomis and his trained dogs, and Punch Walton were followed at Fox's Theatre by Miss Rose Goodall in "The Fatal Step." This week E. G. Dean in "Raven Plume the Avenger;" also George Middleton, Retlaw and Alton, the Irish Four, Ada Mortimer and Conchito Leo are the attractions.....This week Leavitt's Gigantic Variety Company will fill the Olympic. Henry Belmer in "Double Life," assisted by Belle Gilbert as Celia Gillette, drew good attendance. On 21, 22, 23, F. K. Wallace appears in "Fanchon" and in "M'liss" on 24, 25, 26. At the Apollo, McClure Bros., Lillie Carroll, Mons. Lovely, Alice Ridgeway, Chas. H. King, Neoskleta and Leoni, Ari Holston, Daisy Norwood, and the Maxwells close 19, and Armstrong and Wiley, Alice Johnson, J. L. Manning, the Leroys, Frank George, Kittie Wells, Minnie Wesner, Ida Martin, and Emma Cassell open. Theodore Stone, proprietor, returns 19 with the Apollo Troupe, after a circuit through the State. Treasurer J. D. Ward is manager during Mr. Stone's absence......Ben Cotton opens at the Olympic 28.....Frank Hartwell joins Val Love's Kansas City Theatre Comique Company 21......"Jack Long" and "Gail Breezely" are the National Theatre melodramas this week..... Julius Scott, E. C. Ellis and Gracie Jones join Ben Cotton 28.

HYDE & BEHMAN'S COMPANY played a successful engagement at the Howard Athenæum, Boston, Mass., the past week, the theatre being crowded at each performance .... Nick Roberts' "Humpty Dumpty" Troupe, which includes the three clowns Grimaldi, Dromio and Pedro, Harry Leslie, Charles W. Ravel, Ida Maussey, Emile Zulu, Ella Wesner, the Stirk Family of five members. Joseph Harris, Prof. Frank Wing, the three Ashton Brothers, assisted by Dick Reno, El Nino Eddie, Mabel Pearl, Frank Bush, four Onofri Brothers, Joseph Mendoza, Lotta Grant, Andy Morris, and others of lesser note begin 21. Snelbaker's Majestic Consolidation 28....The business at the Boylston Museum was very large, with new stars in the persons of the Winnetts, the Virginia Trio—Turner, Welch and Harris—Gus. H. Saville and John H. Byrne, Howard and Sanford, Kitty Sharpe, and Wilmer and Vanolar. Announcements for 21: Ferguson and Mack, Minnie Lee, the Milo Brothers, Ada Forrest, Fred. Warren and Harvey Collins. Frank Chandler, ticket-agent, benefits 26. Frank H. Nelson is now the stage-manager, having succeeded Tony Williams, who has rejoined his old partner, Marsh Sullivan, after two years' separation. They are to join Henderson's Company in Manchester, N. H., 21.

WM. E. TODD, who is traveling with George W. Reed's Comedy Company in the Northwest, can be addressed in care of this office.

AT THE THEATRE COMIQUE, Richmond, Va., Geo. Hill in "On the Trail" was the new attraction. Departures 19: Florence and Georgie May, and Gallagher and West, to Washington, D. C. Ida Mellville is to open 21.

DAVE REED, the old-time minstrel, is giving lessons in songs-and-dances and bone-playing at his residence, 150 West Twenty-fourth street, this city.

LOOK OUT FOR HIM.—Tony Pastor informs us that one Frank M. Gardiner has been representing himself as Mr. Pastor's agent, and contracting debts in Fitchburg, Mass. Mr. Pastor says: "I don't know him."

CHARLEY SHAY'S QUINCUPLEXAL is billed in Frederick City, Md., Feb. 22, Hagerstown 23, Martinsburg, W. Va., 24, Chambersburg, Pa., 25.

MME. RENTZ'S MINSTRELS are due in Frederick City, Md., Feb. 23, Hagerstown 24, Cumberland 25.

CLARK HILLYER and Allie Ballinger, mimics and musical artists, now at the Coliseum Theatre, Mobile, Ala., publish their route in another column, and state that they would like to arrange with a traveling company for the Summer season.

TOMMY SWEENEY and Eddie Lee, whose address is care of this office, can be engaged for their specialties, which include club-swinging, juggling and glove contests.

CHARLES J. WILLIAMS, Hebrew delineator, says William Scott, business-manager, made one of the greatest hits of any artist that has appeared at the Apollo Theatre, Chicago, Ill., this season.

SOMETHING NEW for trapeze performers is advertised, with particulars, by John Theurer.

HANLAN AND BRUNO, character change-artists, can be addressed care of this office.

MUSICIANS of both sexes and performers generally are wanted for Frank Stowe's Show, which is to travel by wagon the coming season, starting from Cincinnati, O. See card.

WINGFIELD AND HANLAN'S DOG-CIRCUSES have consolidated, and will be known as Wingfield's Mammoth Dog-circus in the future. It is directed by John Wingfield, and he and Prof. H. M. Parker are the owners. See card.

TWO CLARK'S BANJOS are wanted by Wayne & Lawrence, who advertise.

THE NEW FACES to be seen at Long's Gaiety Theatre, Danville, Ill., Feb. 21 are the Maxwells, Daisy Norwood, the Franklins, Cora Everett and Nellie Beryl. Closing 19: Gibson and Binney, John and Verona Carrol, Ada Burnetta and Ed. Banker and Florence Wells. Standing-room only is reported as having been the rule for the past week.

AT THE ADELPHI THEATRE, Peoria, Ill., among those performing last week were the Franklins, Nellie Beryl, Laura Russell, D. B. Emery, Craemer and Christie and Gus Du Bois. Business is reported large. Performers are advertised for.

LARGE AUDIENCES attended the Adelphi, Buffalo, N. Y., to see the new people—Georgie Melnotte, Russell Brothers, Add. Weaver and Nellie Parker, Max Arnold, Dewitt Cooke, Clooney and Ryan and Jerry and Helen Cohan. All except Max Arnold left 19. To arrive 21: Minnie Oscar Gray and Wm. T. Stephens, Fannie Beane and Charles Gilday, Howard Dorr and Son, the Burgesses, Charles H. Stanley and Mrs. J. K. Vernon.

PERFORMERS are wanted at the Odeon Varieties, Danville, Va. Address Lew Tatum, manager. The company performing there last week included the Valade Sisters, Sadie Loraine, Bobby Barron, Dick Smith and C. C. Harris.

FRANK HASSALL, specialty-artist and comedian, has been re-engaged at the Academy of Music, Wheeling, W. Va., and will remain there until April 16.

AT THE VARIETIES, Norfolk, Va., May Vincent opened Feb. 17, and Etta May left 19.

A FIRST-RATE BILL was given at the American Theatre, Hartford, Ct., the past week. The departures Feb. 19 were Emma Whitney, John Whitney, Lester Howard, Lizzie Hunter, the Davenport Bros., Joseph Redmond and Ada Clifton. Coming 21: Manchester and Jennings, Zoe, the Murrays, Jessie Warner and Kitty McDermott. Business good.

THE BURTONS—John and Lottie—plantation sketch-artists, are endorsed by Manager Ed. Chrissie of the Bijou Theatre, Fort Wayne, Ind., as superior performers, with original acts.

MILLER'S WINTER GARDEN, Philadelphia, the past week, had as attractions Maud and Tommy Morrissey, Harry and Leonie Mendel, Mlle. Desiree, Prof. Weiffenbach, Lew and Lulu Catlett, Lulu Arnott, the Four Hibernians—Howard, Coyne, Thompson and Brock—Lamartine Bros., Edith Sinclair, Ed. F. Barnes, Alf. Wallace and Billy Milton. Gus H. Saville and John H. Byrne, Hull Twin Sisters, Matt Green and Dick Rowe, Donnelly and Drew, Sheehan and Heeney and Emma Rice begin 21.

FOLDING-CHAIRS will be used to seat the auditorium of the new Eighth-street Opera-house, now in process of erection on the site of the old Alhambra, Philadelphia.

AT THE GRAND CENTRAL THEATRE, Philadelphia, the past week, Frank Moran, De Voy Sisters, Morello Bros., Fanny Beane and Charles Gilday, Daly Brothers, Allie Drayton, Frank Wells and Chas. H. Shaffer, Monumental Quartet, Connors and McBride, Manchester and Jennings, Dr. A. B. Kennedy, Charles Fostelle, Lillie Hall and a corps of lady minuet and clog-dancers were the stars. Business great. Lizzie Simms, Wm. and Claudia Ripley, Devere and Williams, Walter Phœnix, Smith and Leopold and Joe and Annie Burgess begin 21.

THE GREGORY BROTHERS, gymnasts, in their specialties mentioned in their card, can be engaged. They state that they have a few more dates before the opening of the tenting season.

THE SHEDMAN BROTHERS' NEW SENSATION AND SOUTH AMERICAN DOG-CIRCUS perform at Southport, Pa., Feb. 21, Driftwood 26, Williamsport March 1. Musicians are advertised for.

KEATING AND SANDS have joined the Rentz-Santley Combination.

THE NATIONAL VARIETY THEATRE, Hunter's Point, L. I., N. Y., is to open Feb. 26. Performers are wanted. H. Scharnowitzky is the lessee and proprietor, and Charles Konollman business and stage manager.

AT THE GRAND CENTRAL, Troy, N. Y., a fair business was done during the week ending Feb. 19. The arrivals were Butler and Leslie, Minnie Wood, Orndorf and McDonald, Amy Nelson, Ray Eveleth and George Barr. A drama entitled "The Land League" was brought out for the first time, as alleged, with the two last-mentioned people in the leading roles. It is a fair sensational play for minor theatres, but might be improved if made less preachy. It was fairly mounted, but the cast after four or five people was poor. Nearly every week people are billed here who don't appear; for instance, Vincent and Seaver last week. The newcomers underlined for 19 are John T. Hinds, Ivian Lawrence, Redmond and Clifton, Jessie Boyd, Carlyle and Sutherland. The drama "Shaughaun" is announced......The Howards (?) are announced for the Griswold Opera-house 22 in "music, recitations, decoration of Washington's cradle, thirty little girls, full brass band."......The Hyde & Behman party, lithographing Billy Barry, Hugh Fay, Niles and Evans, Kitty O'Neil and the Kernells, are to be at Rand's 21.

THE NEWCOMERS at Harry Williams' Academy of Music, Pittsburg, Pa., Feb. 14 were the three Herbert Brothers, Alex. Davis, Harry Whaling, Miss Louise Murio, John and Lea Peasley, Hawkins and Kelly and Foreman and Marks. Sheehan and Jones were billed to continue this week, but, owing to Mr. Jones' illness, did not appear. They returned to New York. The Rentz-Santley Novelty Company open 21......At Tivoli Garden the company 14 consisted of James Dalton, Clara Boyle, Sam and Jennie Cole, Bertha Waring, Johnny Rivers and Mollie Ryan, the latter being substituted for Millie Barry, who was billed, but did not appear. The Waite Sisters will be among the new attractions 21.

CARL HERTZ, named the King of Cards, advertises his new act, concluding with the flying cage and canary birds. He can be engaged for a circus attraction.

SNELBAKER'S COMBINATION are announced in Providence, R. I., Feb. 21, Taunton, Mass., 24, Brockton 25.

SEVERAL well-known artists attach their names to a card in another column testifying to the responsibility of the management of Music Hall, Manchester, N. H. Performers playing in Hartford, Providence or Boston are invited to apply for dates there.

FLORENCE MAY notifies managers through our business department that she is no longer connected with Harry Healy but has again joined her old partner Georgie May, and all engagements made by them will be promptly fulfilled.

SPECIALTY ARTISTS, particularly ladies, are wanted at Monroe's Theatre, Chicago, Ill. Address James Hearne, business and stage manager.

THE ADELPHI THEATRE, Utica, N. Y., was opened Feb. 14, and business continued good during the week. Nellie Brandon, Fanny Sanford, Gus Wendall, Thos. Wilson and Billy O. Day kept the audiences in good humor. G. W. Osborn, Ellsworth and Le Roy and Fred Allinson are to open 21. Burton & Henry are the proprietors, and Dan Rivers is the stage-manager. First-class artists are wanted.

AT THE ZOO ZOO, Memphis, Tenn., no changes were made in bill or people the past week. Dan Powers and Ned Hart benefited Feb. 18. Business slack.

AT SLENSBY'S FAVORITE THEATRE, Milwaukee, business has been good. The new faces were Virginia Bell, Charles J. Williams, Lon Durand, Jas. Welch and Lillie Delange, Nellie Clark, Jennie Oates, and Cavana and Mason. The prospects at present are that Mr. Slensby will occupy a new theatre next season.

THE MASON FAMILY OF KING B LAUGHMAKERS have been traveling through the small towns of Canada during the past two months, and good business is reported. The party consist of Mr. and Mrs. Ned Mason, Dan Lester and Johnny Mack, Prof. Sam Catlin, Miss Marion Beaufort, La Petite Lulu, six years of age, and Prof. Clark, with marionettes. Route: Highgate, Vt., Feb. 21, St. Armand, Can., 22, Franklin, Vt., 23, Emosberg Falls 24, Bakersfield 25, Fairfield 26, Jeffersonville 27, Cambridge 28.

THE NEW PEOPLE Feb. 14 at the Theatre Comique, Washington, D. C., were Leonard and Flynn, Crandall and Eastwood, Dell Trudell, Ricketts Brothers, Trudell and Rowan, the Arada Brothers and McCarthy and Monroe. Business fair. There was no performance evening of 12, owing to that portion of the city being flooded with the waters of the ice-gorged Potomac River, for the first time in the history of Washington. Departures 19: Daisy Remington, Crandall and Eastwood, Hines and Blossom, Ricketts Brothers, McCarthy and Monroe and the Arada Brothers. To open 21: Yankee Robinson in drama, Reynolds and Walling, N. B. Shimer, Flora Bingham, Gallagher and West, Georgie May, Florence May and Lou Edwards.

WEBER'S GERMANIA GARDEN, Hoboken, N. J., under the new management of Robert Wareing & Bro., is said to have done a large business last week. In the company were the Brennans and Capt. Laible, Emma Hoffman, Dick Rowe, Matt Green, Fannie V. Reynolds, Lulu Wentworth, Sailor West and Dick Sands. To open Feb. 21: Carroll and Walters, Dan McCarthy, Kitty Coleman and the Arada Brothers. Josh, the old stage-manager, has opened a billiard-room, with three tables, attached to the theatre.

BUSINESS continued good at the Monumental Theatre, Baltimore, Md., the past week, where the new faces were Fred Huber and Kitty Allyne, Lillian White, Ophelia Starr, the Leland Sisters and Frank McNish, the Davene Family, who made a decided hit and are re-engaged for coming week, and N. S. Wood in "The Boy Detective." For Feb. 21 are announced Sara the danseuse, Wood and Beasley, Nino Nelton and the Fieldings....The arrivals at the Front-street Theatre were Smith and Leopold, Billy Diamond, Lord and Van Leer, Eddie Collyer and the Louisiana Jubilee Singers, and Sid France in the drama "Dead to the World." To open 21: McGill and Ryland, Pauline Batcheller, Henry Beier, Ella Forrest, May Stanton, and Addie Rogers in "That Boy of Dan's."......Lou Edwards, R. G. Allen and the Ripleys opened at the Odeon; and Nellie Bland, Joe Miller, R. G. Allen, Harris and Wood, Lou Edwards, and the Ripleys closed. Feb. 21: Carl Hertz, the Comedy Quartet (the Budworths and Nelsons), Ritta Kellar, Ida Hanley and Tommy Granger.

WITH R. T. WESTENDORF'S GHOST MYSTERY in Bridgeport, Ct., the following company are now playing: Hallen and Hart, Hines and Blossom, Satsuma, John Cannon, Thomas Cannon, the Anderson Brothers, George Vance, Edward Barry, Wm. Breen, Wm. Albee, Daisy Remington, Little Millie and Fannie Bernard. Novelties and specialty artists are wanted at all times.

KELLY & HALEY, managers of the Theatre Comique, Toronto, Ont., report that they are doing a splendid business there, and invite the leading artists in the variety profession to write for dates. Attractive lady performers and a good property-man are wanted at once. The company last week included the O'Brien Boys and Addie O'Brien, Crawford and Lee, Joe and Annie Burgess (Joe Burgess acting as stage-manager), Belle Cushing, and Kelly and Haley appeared in sketches. To open Feb. 21: Mulligan and Quinlan, R. A. Johnston and Ella Kent.

THE GLOBE THEATRE, St. Louis, Mo., can be rented or secured on percentage through Capt. Decker, manager, who states that he is going on the road.

NEGRO MINSTRELSY.

WHITMORE & CLARK'S MINSTRELS are to appear in Concord, N. H., Feb. 26, Suncook 28, Manchester March 1, Nashua 2, Ayer Junction 3, Hudson, Mass., 4, Marlboro 5.

RANKIN'S SPECIALTY MINSTRELS, recently organized in Columbus, O., take the road with the following people: R. F. Rankin, sole proprietor and manager; Jas. P. Tinsby, Gus A. Zoeller, Joe King, Andy Gavin, F. L. Stewart, Homer Weeks, C. E. Nunn, Verdon and Greenier, Cal Stickly, Tommy Given, Oscar Frye, Ha. G. Phaler, Wm. Hollis, Wm. Huls. They make their first stand in Ripley, O., Feb. 21.

HAVERLY'S NEW MASTODON MINSTRELS played in the Opera-house, Louisville, Ky., Feb. 14, 15, to large business. They are billed in Youngstown, O., 21, Meadville, Pa., 22, Oil City 23, Titusville 24, Bradford 25, 26, Buffalo, N. Y., 28, March 1, 2, Toronto, Ont., 3, 4, 5.

BAIRD'S NEW ORLEANS MINSTRELS are due in Nashua, N. H., Feb. 25, Manchester 26, Waltham, Mass., 28, Brockton March 1, New Bedford 2, Fall River 3, Taunton 4.

MANAGER C. H. SMITH of Fall River, Mass., has signed contracts with J. H. Haverly for the control of the business of Haverly's New United Mastodons and Haverly's United English Mastodon Minstrels on the New England circuit.

BILLY BURR died in Gwynedd, Pa., Jan. 30. He was an Ethiopian comedian of prominence, his real name was Wm. H. H. Burrows, and he was born in Reading in November, 1840. In company with Andy Williams he began his first regular engagement, traveling with Gardner & Hemmings' Circus. After the close of that season they fulfilled an engagement with John Weaver in Wilmington, Del., and subsequently with Andy Showers, at the corner of Third and Dock streets, Philadelphia, with Wesley Rees in Harrisburg, at Tooker's Varieties, Norfolk, Va., and in other theatres. Mr. Burr's last engagement was in the American Theatre, Pittsburg, under the management of J. H. Miller, in 1875. While residing with Andy Williams in Philadelphia, on Jan. 18 last he complained of feeling unwell, and on the 23d he left for his home, where he died of typhoid fever. His funeral took place Feb. 2, and the interment was in South Laurel Hill Cemetery.

CARNCROSS' MINSTRELS announced last week as the closing one of their very successful burlesque "Cal-Meel," there being an entire change of bill for the current week.

CAL WAGNER has closed his engagement with Barlow, Wilson, Primrose & West, and is getting ready for the coming season, having fully recovered his eyesight. His troupe is rapidly being re-organized. Elsewhere he advertises for performers.

BILLY ARLINGTON'S MINSTRELS played in Nashville, Tenn., Feb. 14, 15, to fair business.

EUGENE, burlesque prima-donna, who has been resting this season, is prepared to accept an engagement. See card.

WILLIAM FOOTE, the manager of J. H. Haverly's Original Mastodon Minstrels, did not return to this country with them. He remained in London, Eng., to prepare for the arrival of Haverly's Genuine Colored Minstrels, who go over in about six or eight weeks. Charles Frohman is to manage the Mastodons during their present tour here.

ANIMAL-BOOKS and other publications used by circuses, sideshows, magicians, etc., are supplied by the New York Popular Publishing Company. See card.

MCINTYRE & HEATH'S SOUTHERN MINSTRELS showed in Austin, Texas, Feb. 11, 12, New Braunsfeits 13, San Antonio 14, 15, Columbia 16, Houston 17, 18, 19, and are due in Galveston 21, 22, Palestine 23, Shreveport 24, Marshal 25, Texarkana 26, Little Rock, Ark., 27, 28, Memphis, Tenn., March 1.

THE SUCCESS of McIntyre & Heath's Southern Minstrels is recorded in press-extracts in another column. They close their season about April 1. Performers desiring engagements for next season an address Matt Leland, manager, in care of this office.

HAVERLY'S NEW MASTODON MINSTRELS are reported to be meeting with greater success on their return visits to the different cities on their route than when they first played there. Their route is Youngstown, O., Feb. 21, Meadville, Pa., 22, Oil City 23, Titusville 24, Bradford 25, 26.

HEYWOOD'S MASTODON SERENADERS were snowbound in St. Joseph, Mo., last week.

JOHN CROSHER.—Many of our readers will be surprised to learn that this well-known minstrel vocalist died of consumption in Toronto, Ont., Jan. 15, 1880. He had sung with many first-class minstrel troupes throughout the United States, and was very popular.

JOHN H. STOUT, the well-known tenor-vocalist and interlocutor, is lying seriously ill at 1,113 Division street, Philadelphia.

THATCHER & RYMAN'S MINSTRELS, Philadelphia, produced "All-of-it," a burlesque on "Olivette," for the first time on any stage Feb. 14. It follows the original piece quite closely, and introduces much of the original music. It was handsomely placed on the stage, and there was a specially engaged chorus of forty voices. Wm. Henry Rice sang and acted the principal role in a way that was thoroughly artistic.

THOSE CLEVER EXPONENTS OF MINSTRELSY, Barlow, Wilson, Primrose and West, with their company, are meeting with success wherever they appear, and crowded houses seem to be the rule at every stand. The appended press-extracts indicate the general favor with which they are received:

THE MINSTRELS.—Minstrel-y never received a prouder ovation than that which was tendered to Barlow, Wilson, Primrose & West's talented company at Music Hall last night. The hall was full to repletion, and standing-room was not to be had at any price at the opening of the entertainment, and, though much was expected, the performance far exceeded the most sanguine expectations. The singing, especially the choral efforts, was fine, and the solos compared favorably with the best, much of the first-part fun was new, and some old matter found acceptably new dress and served its purpose. The instrumentation was the best a minstrel company ever brought here. Fox's violining was exquisite, and Fields and Hanson exhibited a marvelous versatility and genius in their instrumental originalities. The most excruciatingly original character that ever stepped upon a minstrel stage, without doubt, is George Wilson, and he is a host in himself. The entire potpourri of specialties was never equaled in our city, and last evening's entertainment was the best laugh-evoker we have had in years.—*Wilkesbarre letter in Scranton Republican* of Feb. 17.

THE MINSTRELS.—Music Hall was a sight last night, for it was packed from "pit to dome"—the aisles up stairs and down were filled with those who could not obtain seats. The audience has seldom been exceeded in size, and never by one in better humor. The rise of the curtain was hailed with applause, the first joke with roars of laughter, and every selection in the long programme received tokens of approval. Such a throng attested the wonderful popularity of Barlow, Wilson, Primrose & West's Troupe, and the performance proved that they richly deserved it.—*Daily Record and Times*, Wilkesbarre, Feb. 18, 1881.

THE MAMMOTH MINSTRELS.—A crowded house, from parquet to gallery, greeted the Barlow, Wilson, Primrose & West Mammoth Minstrels at the Academy of Music last night, and never was an audience so uproariously intoxicated with delight. The troupe is a monster, and talented much beyond the average of minstrel performers. From the going up of the curtain until the going down thereof the fun was continuous, and a broad grin was the prevailing expression of the house.—*Scranton Republican*, Feb. 15.

THE MINSTRELS LAST NIGHT.—The performance by Barlow, Wilson, Primrose & West's Mastodon Minstrel Troupe at the Academy of Music was attended by as large an audience as it is possible for the Academy of Music to hold, and was one of the most thoroughly enjoyable entertainments of the kind that has visited this city in a long time. The company is an unusually strong one, including in its membership of thirty eight performers some the most brilliant stars of the burnt-cork profession.—*Binghamton Republican*, Feb. 15.

CIRCUSES.

THE BENEFIT TENDERED LEVI J. NORTH, the veteran equestrian, by a number of prominent gentlemen in Brooklyn, L. I., is to take place afternoon and night March 10 in the Waverly Theatre. Mr. North solicits the assistance of the profession either by their presence or otherwise. Those who desire to volunteer their services may address Mr. North, 476 Sackett street, Brooklyn.

FOREPAUGH'S and the Barnum-London Shows are to play against each other in Baltimore, Md., April 27, 28, 29, and contracts have already been made with the newspapers for extensive advertising space. They will also fall together in Washington, according to the present arranged routes.

PEOPLE in all branches of the business are wanted for S. E. Stickney's show, combining a museum and menagerie, which is to start from Memphis, Tenn., March 14. See card. Privileges are for sale.

THE BILLPOSTERS, agents and advertisers of the New Great Pacific Show are requested to meet at Columbus, O., Feb. 26. The opening of the season will be at Houston, Texas, March 21. There is to be a grand torchlight parade 19. Performers and others are referred to the card elsewhere.

ADAM FOREPAUGH JR. was married Jan. 29, the bride being a non-professional lady. The ceremony took place at the residence of the bride's father, on Lexington avenue, this city.

CHAS. FISH, the famous rider, Herr Neygaard's troupe of trained horses, and Mme. Martha's leaping and fire stallions are engaged with Robbins & Colvin's Great American and German Allied Shows for the season of 1881. Col. Robbins left for Janesville, Wis., Feb. 20. A number of billposters are wanted for this show. See card.

CIRCUS PRINTING.—Managers in search of attractive pictorial work are referred to a partial list of the engravings owned by the Great American Engraving and Printing Company, which appears on the last page of this issue, and T. R. Dawley, the manager, states that he is prepared to make favorable contracts to furnish paper for the coming season.

GEO. D. MCINTOSH is engaged for the advance of the Van Amburgh Shows.

HAVERLY'S COLORED MINSTRELS are due in Meriden, Ct., Feb. 21, Waterbury 22, New Haven 23, Bridgeport 24, Newark, N. J., 25, 26, Trenton 28, Poughkeepsie, N. Y., March 1, Troy 2, Albany 3, Utica 4, Syracuse 5.

MOSE CRANE has been engaged for the next tenting season by Barnum, Bailey & Hutchinson.

FRANK STOWE'S SHOW was in Donaldsonville, La., Feb. 14. He has thirty-five people, and among them are the Irwin Brothers, the Lee Brothers, Signor Diabolo, Miss Lee and Byrnes and wife. George Richards has the sideshow.

DAN RICE'S NEW SHOW will be officered as follows: Dan Rice, general-manager; B. F. Tatum, treasurer; Major G. W. Morris, general and railroad agent; Wm. Stowe, equestrian-manager; Chem Davis, contracting and press agent. They have just purchased the De Haven Circus at Aberdeen, Miss. The De Haven Circus was organized by De Haven in Chicago, Ill., about two years ago, a Mr. Dutton furnishing the money and De Haven the brains. Their failure was caused by bad weather.

P. W. SHRADER, agent and advertiser, will travel next season with Hillard & Demott's Pacific Circus.

PROF. J. L. WEAVER in another column thanks managers for offers of engagements, which he cannot accept because he has arranged to go with the Barnum, Bailey & Hutchinson shows. He has a set of ventriloquial figures for sale.

BEN LUSBIE, "the lightning ticket-seller," has again engaged with Forepaugh as treasurer, the next being his eighth season with that show. Ben Lusbie Jr. will also make his debut in the profession as assistant treasurer.

L. LAISCELLE and Millie Lefevre, gymnasts, are re-engaged for Burr Robbins' Railroad Circus the coming season.

H. O. DOTY, with his dog-circus, has closed for next season with Cooper & Jackson's European Circus and Menagerie.

H. BOESE, decorative artist, has been specially engaged to decorate Barnum, Bailey & Hutchinson's three palace advertising coaches.

MISCELLANEOUS.

AMERICAN LIFE and history from 1789 to 1861 was illustrated with music, dramatic scenes representing life in the North and South, with an address by Wendell Phillips and readings by Lorin F. Deland, at Union Hall, Boston, Mass., Feb. 16...... John Thomas, humorist, appears in comic impersonations for the benefit of the Wells Memorial Workingmen's Club 22......A bird exhibition is to be opened in Horticultural Hall 24.

JOSH BILLINGS speaks his piece in Franklin, Mass., Feb. 22, Norway, Me., 23, Pawtucket, R. I., 24, North Attleboro, Mass., 25.

PROF. SEEMAN in feats of legerdemain attracted crowds to Pope's Theatre, St. Louis, Mo., all the past week, notwithstanding that there was no reduction from the standard prices of admission. Valuable presents were given to the holders of lucky numbers......The whale held levees in the building erected for that purpose, which, by the way, is totally inadequate to accommodate the throngs who flounder through the mud to see it. ......A pair of Albino girls are being exhibited in a building opposite.

PROF. A. A. WILLITTS of Philadelphia delivered his lecture on "The Model Wife" in Louisville, Ky., Feb. 14, to a large audience.

ZERA AND LA CARDO, magicians and ventriloquists, are to exhibit in Liberty, Pa., Feb. 18, 19, 21, Sewickly 22, 23, 25, Rochester, N. Y., 26, 27, 28. Fin Reynolds, late of Library Hall, Pittsburg, has taken charge of the lithographing and programming.

FRED. J. ENGELHARDT commences the exhibition of the Whale in Cincinnati, O., Feb. 21.

HERRMANN is billed in Augusta, Ga., Feb. 21, Atlanta 22, 23, Montgomery, Ala., 24, Mobile 25, 26, New Orleans, La., 27, one week.

JEROME BLITZ, the father of Francois Blitz, is ill with consumption in Philadelphia, Pa., and his physicians say that he may die at any moment. He has been confined to his bed for some time. He is sixty-two years of age and has been a magician for the past fifty years, having been continually before the public. Since the death of his son Eugene he has failed rapidly. All of his family are there attending to his wants.

IT HAS BEEN DECIDED by directors of the Permanent Exhibition, Philadelphia, to do away with it as soon as possible, and to sell the exhibition building.....Dr. Henry Hartshorne lectured at the Academy of Fine Arts Feb. 15 on "The Twentieth Century."

HARRY GILMORE advertises for the address of the proprietor of the panorama "Book of Revelations;" and he would like to hear from Mark Queen and E. D. Montague, fire-kings.

A STAGE OUTFIT, including curtain, scenery, etc., is advertised for sale by Frank L. Hall.

THE TWO-HEADED NIGHTINGALE has gone to the Exposition in Matanzas, Cuba, where Joseph P. Smith, the manager, can be addressed for the next six weeks.

"DE CASTRO'S WONDER-WORKER," an expose of magical tricks, etc., is referred to in another column.

A PUNCH-AND-JUDY or other painting is wanted by De Castro, as per card.

MAGIC LANTERNS and stereopticon outfits are for sale at A. S. Treloar's address. See card.

W. RICHTER advertises a collection of animals and birds, a live beaver, etc., for sale.

HOWORTH'S HIBERNICA is to be exhibited in Girardville, Pa., Feb. 22, Shamokin 23, Mt. Carmel 24, Mahanoy City 25, Hazleton 26, Drifton 28, Audenried March 1.

BEAUTY AT A PREMIUM.—Adam Forepaugh offers $10,000 to the handsomest woman living if she will engage to appear every day in his circus pageant for a season of thirty weeks. Such of our fair readers as consider their face their fortune will find particulars in an advertisement.

SIDESHOW CURIOSITIES are wanted by Theo. Wood, who advertise

THE OPERA-HOUSE, Milton, Pa., newly built, with a seating capacity of five hundred, stage, drop-curtain and parlor-scene, can be rented. See card.

H. A. B. WILLIAMS' "PARADISE LOST" is to be exhibited at Elizabeth City, N. C., March 1, 2, Wilmington 3, 4, 5, Newburne 7, Raleigh 8, 9, 10.

WARREN, a Boston spirit juggler, gave a poor show at the Griswold Opera-house, Troy, N. Y., Feb. 13.......Mortimer, apparently an amateur prestidigitateur, gave another poor performance, with first-class apparatus, at Music Hall 16, under engagement of a charitable society.

MCEVOY'S ERINOPION was exhibited at the Assembly Buildings, Philadelphia, afternoon and night Feb. 16, and night 17, and is billed in West Philadelphia 21.

AT THE OCCIDENTAL HOTEL, Meadville, Pa., special inducements are offered to professionals.

W. J. JUDD, dealer in and manufacturer of magical goods, tricks, etc., inserts his card in another column.

R. C. DUTTON, who has been the agent with Fanny May's British Blondes during the past year, advertises that he can be engaged after March 1.

AMATEUR.

A PORTION OF THE CLIO CLUB of Cincinnati played "Above the Clouds" and "Boston Dip" at Venice, O., Feb. 15.

"THE OCTOROON" was played for the benefit of A. E. Hentz (Washburn) and Byron Douglass in the Dudley-street Opera-house, Boston, Mass., Feb 18 .... The Mother Goose Tableaux were presented in the same house afternoon of 19 for the benefit of St. Ann's Episcopal Church. ......Members of Dahlgreen Post, 2, G. A. R., perform the war-drama "Patriot Sons of '76" in Waite's Hall, South Boston, week of 21, in aid of their charity fund..... "Meg's Diversion" is to be acted by the Roslindale Dramatic Club, Jamaica Plain, 22 The Thalian Dramatic Club perform "Comrades" in East Boston 23.

"THE DOCTOR OF ALCANTARA" is to be sung in Richmond, Va., Feb. 22, for the benefit of the Richmond Howitzers. Prominent in the cast will be Mme. C. Richings-Bernard, Pierre Bernard, Miss May Thomas and P. J. J. Cooper.

"REWARD," a so-called military drama, was rendered at the Griswold Opera-house, Troy, N. Y., Feb. 16, 17, 18, 19, by a cast of dramatic amateurs, under the auspices of the Tibbits Cadets, who did the battle and camp business, etc. Our correspondent says: "Charley Collins was starred in the piece, but why is not patent, as he is no better than the other amateurs. The play is very similar to 'The Color Guard,' and is a jumble of patriotism, words of love, red fire, tableaux, nigger, Dutch and trained dog business."

MUSICAL and dramatic amateurs are referred to "Manager E.'s" card elsewhere.

FOREIGN SHOW NEWS.

DRAMATIC.

"DIVORCE," a new farcical comedy, being a version by Robt. Reece of a French play called "Le Papa de l'Avocat," soon to be produced in Paris, was recently first acted at the Vaudeville Theatre, London. Its plot deals with a good-natured, fussy and meddlesome old cit, who upon retiring from business has determined to send his son to the bar. Samuel Buckham is in most respects a commonplace and worthy old gentleman. In looking after his son's advantage, however, he shows himself the possessor of a brilliant imagination. Justinian Cato Buckham has not been long enough at the bar to have made known to a very wide circle his talents. As he has occupied his time in contracting a secret marriage, and in escorting to Richmond the wives of his friends, there is little occasion for surprise that Government has not as yet selected him to fill the woolsack. Buckham senior is, however, impatient of the law's delay, and as the solicitors will not send briefs to his son he determines to dispense with that branch of the legal profession and himself forage for clients. In pursuit of this resolution he mixes with the dregs of criminal society, and exhorts the worst ruffians he meets to come to his Justinian for aid in their difficulties. The disinterestedness of his counsels is not appreciated as it deserves, and our cit quits the society of his friends minus his valuables and without having effected his purpose. One client, indeed, he brings in the shape of a young flower-girl, whose husband is in trouble. In the end it proves that the offense committed is such as affords no opportunity for legal interference, and the only result of Buckham's meddlesomeness is that he has to dismiss his son's anticipated client with a five-pound note as a compensation and solatium for the trouble he has given her. Discouraged by repeated failures, Buckham now turns from criminal cases to civil. A certain Mr. Popplejohn has, he learns, grave cause for offense with his wife, who in company with a friend has been to Richmond, and has spent the night away from home. To this worthy Samuel goes, and urges him to commence proceedings for divorce. These he promises, if Justinian is employed as counsel, shall cost nothing. Popplejohn accepts the proposition, and Buckham, whose capacity for turning himself at shortest notice into a solicitor or a barrister's clerk is noteworthy, commences at once to take notes. Great is, as may be conceived, his dismay upon finding that the gentleman who has been companion of the lady's escapade is his own son. The whole proceedings have been, Justinian informs him, innocent. Who, then, should be so fitted to take charge of the lady's honor as the man who is incriminated by her indiscretion? Buckham turns over, accordingly, the husband whose cause he had previously so warmly espoused, and carries over his son's talents to the side of Mrs. Popplejohn. A new difficulty has, however, turned up in the shape of Alma Day, to whom Justinian is secretly married. Not easy to appease is this lady's jealousy. In the end, however, it *is* appeased, and Buckham, weary of bungling, consents to remain quiet for the future. He forgives, moreover, his son's marriage, and folds his new-found daughter to his breast.

"PRINCESS DE BAGDAD," Alexander Dumas' new piece, was produced at the Theatre Francais, Paris, Jan. 31. A correspondent says briefly of it: "The majority of Monday's spectators would have none of it, and they pronounced their edict of condemnation in unmeasured and unmistakable terms. The verdict of the aristocratic audience of Tuesday—the subscription night—was looked forward to with interest; but it seemed almost a foregone conclusion. To the general surprise, however, the representation proceeded not only calmly, but favorably, and the curtain fell amid undiluted marks of favor. Such a contradiction will strike you as an anomaly, but the fact is that the piece is both a contradiction and an anomaly. It is one of the most singular plays I have ever seen. If I knew nothing of its history, I should say it had been written for no other purpose than to supply Mlle. Croizette with a role of the most telling effect; but M. Dumas had another object in view. He had a thesis to establish, suggested to his mind by an incident which it would be tedious to recount here. He wished to show how the instinct of motherly affection could save from ruin a woman of light principles, or rather of no principles at all. Full of his idea, which had burst on him rather suddenly, I should say, he repaired to a quiet country house, and wrote his three acts with equal suddenness—in seven days. The piece bears evidence of its hasty origin. Nothing more breakneck or more illogical could well be conceived, but at the same time its action passes with the rapidity of a flash of lightning, and the spectator is so carried away by its animation and vitality that he cannot find time to collect his scattered senses and think of criticising it. It is false, utterly false, from end to end; but it is attractive, fascinatingly attractive, from the first scene to the last—a contradiction and an anomaly, as I have said above. Had it proceeded from a less illustrious pen, and were it interpreted by artists of another calibre, it would not be tolerated after the first ten minutes of the second act, yet I have no doubt it will turn out one of the successes of the season." The story is too long for us to make room for here, but it may be given in a future issue.

"THE COLONEL," a three-act comedy founded by F. C. Burnand on "Le Mari a la Compagne," was produced with success at the Prince of Wales' Theatre, London, Feb. 2. The principal characters were impersonated by Chas. F. Coghlan, W. Herbert, Jas. Fernandez, Mrs. Leigh Murray, Miss Myra Holme, Miss Amy Roselle and Miss C. Grahame.

ALBERT NEWCOMBE, acting manager and treasurer, and son of the lessee and manager of the Theatre Royal, Plymouth, Eng., died Jan. 28, aged 48. He died from an attack of congestion of the lungs and liver, culminating in brain fever.

MRS. JANE DYER, relict of Robert Dyer (author of "Nine Years of An Actor's Life"), died Jan. 26 at Bitterne, near Southampton, Eng., aged 82 years.

"OTHELLO," with Charles Warner as the Moor, Herman Vezin as Iago, E. H. Brooke as Cassio, Miss Kate Bateman as Emilia, and Miss Isabel Bateman as Desdemona, was given at the Sadler's Wells Theatre, London, Feb. 5.

"THE GOOD-NATURED MAN," compressed and arranged in three acts, was presented at the matinee at the Gaiety Theatre, London, Feb. 2.

A LIST of subventions accorded to the theatres in various great cities has been published. The Theatre de la Monnaie, at Brussels, Belgium, receives annually 100,000 francs, while at Stockholm 150,000 is given, and at Munich 195,000. In Italy, Florence allows 40,000 lire to the Pergola; Turin pays 60,000 to the Theatre Royal, and Palermo 120,000 to the Bellini. Milan makes over for the support of the great Scala Theatre 175,000 lire; Rome 20,000 to the Apollo, and Naples 300,000 to the San Carlo. In Germany, Carlsruhe and Weimar give £10,000, Dresden gives £16,000, Stuttgart £25,000, and Berlin £28,000. In Austria, Vienna pays to the Imperial Theatre about £9,000. In France, Paris heads the list with a subvention of 800,000 francs, or £32,000, to the Opera, while it also gives nearly £10,000 to the Theatre Francais, 140,000 francs to the Opera Comique, 100,000 to the Lyrique, and 60,000 to the Odeon. Marseilles gives 220,000 francs a year to its theatre, Bordeaux 234,000, and Lyons 250,000, while Lille, Toulouse and Rouen contribute sums varying from 75,000 to 130,000 francs.

THE WILL of Mrs. Ellen Kean (the widow of the late Charles Kean), late of Queensborough Terrace, Kensington, has been proved by Mrs. Marie Logie, the daughter and acting executrix, the personal estate being sworn under £3,000. The testatrix bequeaths to her niece, Miss Martha Eliza Chapman, £1,000 railway stock, certain furniture, books and pictures, and her dog Toozey, free of legacy duty, and the residue of her property to her said daughter.

"THE DANITES," previously presented at the Globe and Sadler's Wells, has now been offered to the patrons of the Imperial Theatre, London. C. H. Morton appears as Alexander McGee, Mr. Wilton as the Judge, and Miss Rose Stanley as Nancy Williams.

"THE CORSICAN BROTHERS" has been revived at the Elephant and Castle Theatre, London, with Mr. Hamilton as the twin brothers and Miss D'Almaine as Madame dei Franchi.

MISS ELLA DIETZ has dramatized Goethe's "Faust," and it will be played by a company now being organized by her in England. Miss Dietz will sustain the part of Marguerite.

MUSICAL.

MLLE. HEILBRON was married in Paris Feb. 2, to M. De La Panouse. The ceremony was merely civil, the bride being a Jewess. The cantatrice has announced her retirement from the stage to be definite, but has promised to be always ready to give her services to the cause of charity.

THE OPERA-BALL in Paris Jan. 29 brought in receipts for admission to the amount of 54,000 francs, or 10,000 francs more than the first ball last year. Gung'l's orchestra did not realize all the expectations formed of it.

WILLIAM THOMPSON, musician, died at Glasgow, Scotland, Dec. 27, aged 32.

H. C. COOPER, violinist, long connected with the Italian opera in London, Eng., and latterly conductor of English opera in the provinces, died at Glasgow, Scotland, Jan. 26. He was about 62 years of age.

A WATERMELON ON THE STAGE.

This is from *The San Francisco News Letter*, and must be looked upon with suspicion: "An enthusiastic resident of Petaluma was so much delighted by a performance of Booth's he had witnessed during that actor's first week here, that upon revisiting the city yesterday he brought with him a gigantic prize-watermelon as a modest testimonial to the star. He presented himself at the stage-door last evening. The play was 'Othello,' and the dusky Moore was listening, with bated breath, to the crafty promptings of Iago, when our rustic friend arrived at the side scenes.

"Suddenly the horrible thought crossed his mind that he had neglected to tie his team. He gently placed his gift on the floor and sent it slowly rolling towards the actors. The watermelon solemnly waddled to the centre of the stage, then turning, rolled down the incline with great velocity. After upsetting Iago in a frantic attempt to head it off, it bounded over the footlights into the orchestra, knocking down the clarionet player and landing in the bass viol with a terrific crash. Amid the general yell that followed the curtain was rung savagely down, and the shrieks of the Petaluma agriculturist were heard as the supers fired him out. There was no music after that between the acts—nothing but the tantalizing, slobbery, slushy sound of the musicians thoughtfully munching that watermelon."

A STRANGE YELLER DOG IN TOWN.

WRITTEN FOR THE NEW YORK CLIPPER, BY PETE CONKLIN THE CLOWN.

There is a little yeller dog
That roams about our streets,
But no one knows from whence he came,
Or where he sleeps or eats;
His name, his race, his business here
Are hidden in the fog—
There seems to be a mystery
About that yeller dog.

And very often I have stopped
To gaze, and try to trace
The mournful thoughts that seemed to flit
Across his wrinkled face;
Perhaps he dreams of days long pass'd,
When filled with pleasure's cup,
Of days of sunshine, mirth and joy,
When he was but a pup.

Enough! I do not really wish
To pry in his affairs,
Though on his breast he seems to bear
A weight of heavy cares.
His name, his voice, his business here
Are hidden in the fog;
There seems to be a mystery
About that yeller dog.

CAST UPON THE WORLD:

A STORY OF AVARICE AND CRIME.

WRITTEN FOR THE NEW YORK CLIPPER, BY CHAS. E. PERRINE (C. E. NEWTON, DRAMATIST), Author of "Out at Sea," "Nannette Labarre," "A Night of Horror," etc., etc.

CHAPTER XIII.

In a narrow, busy street in the heart of New York's business section stood a building over the principal entrance of which was suspended a sign bearing in gilt letters the following inscription: "F. Norton, Wholesale Dealer in California Wines." The ground-floor of this building was occupied as a store or warehouse, along either side of which were piled in rows casks and barrels. In the extreme rear was the counting-room or office, which was separated from the warehouse by a black-walnut partition, with glass panels. The furniture of the office consisted of a large safe, two desks, a stove and several chairs and stools. At one of the desks stood a man who appeared to be forty years of age or thereabouts. He was thin and round-shouldered. The lower portion of his face was covered with a heavy brown beard, thickly sprinkled with gray—his head was slightly bald, and the lines about his eyes, which were keen and sharp, and over which he wore spectacles, showed plainly that care and sorrow were not strangers to him. He was engaged adding a column of figures in a large book which rested upon the desk before him. This man, who was employed by Frederick Norton as bookkeeper and general business assistant, was known as Thomas Redfield. Having gone over the figures a second time and proved his first total to be correct, Mr. Redfield returned the book to the safe, from which he was turning when a burly man in a blue shirt and rough trousers entered the office.

"Well, Mr. Redfield, I've got my load on; where is it to go?"

This man was Sampson Klopp, truckman and porter—a hard-handed, powerful fellow, with a rough exterior, but as kind a heart as ever beat in human breast.

"To the Norwich boat," replied Mr. Redfield, handing him a slip of paper.

"All right," said Sampson. He was about to leave the office, when he stopped, as if a sudden thought had entered his mind, and, turning again towards the bookkeeper, said: "Time the boss was here, aint it, sir?"

"He is a little behind his usual time this morning. Did you wish to see him?" replied the other.

"Well, kinder—yes," said the big fellow, with some embarrassment. "I think of throwin' up my job."

"Indeed?" exclaimed the bookkeeper. "Why?"

"Well, the fact is," replied Sampson, fumbling awkwardly with his hat, "I'm goin' to get married."

"Married!" said the other, considerably amused by the man's display of embarrassment.

"Yes, sir, married, sure—that is, sure as things are in this world. I don't mind tellin' you, Mr. Redfield, all about it," proceeded Sampson in a confidential tone, resting his arm upon the desk beside which he stood, and raising his eyes with more assurance to the face of his auditor. "You see, I've been goin' with her for these two or three years back, and I'd married her a year ago if she'd only said yes. But when I spoke of it she says 'Sam'—she always calls me Sam, you know—says she, 'there's no use of talkin' about it; you aint got any money laid up, neither have I, and a precious pair of fools we'd be makin' of ourselves goin' off and gettin' married without a dollar in our pockets. No,' says she, 'I'm willin' to wait for you, Sam, until you've laid aside enough to start in life properly to buy a little home somewhere, so that if there should be any children'—and her face got as red as the hair of her head when she said that—'we'll have a place of our own to raise 'em.'"

"Very good advice!" replied Mr. Redfield. "And you followed it, I suppose?"

"Yes, sir, I've been layin' up money ever since, and now I'm goin' to make her keep her promise," said Sampson decidedly.

"How much have you saved?" asked the bookkeeper.

"About four hundred dollars," he answered.

"That is not a very large capital to start on," replied Mr. Redfield. "What are your plans?"

"To pay this down on a little place in the country, somewhere near the city, so that I could drive back and forth each day, and build up a little business in the express-line. I think in time I might do very well."

"Quite likely," replied the other, "and you can rest assured, Sampson, you have my best wishes for your success."

"Thank you, Mr. Redfield! thank you!" replied Sampson, evidently much pleased. "And—and perhaps when the day comes you wouldn't object to givin' away the bride. We'd both be proud of the honor, and, somehow or other, I believe that if you was to do that favor for us we'd be sure to have good luck from the start."

"Well, in that case," replied Mr. Redfield, smiling, "you can count on me when the time comes, for I should be pleased to do anything which would tend to add to your prosperity."

"Thank you, sir, again," said Sampson. "You don't know how pleased Polly'll be when I tell her. She has often heard me speak of you, sir."

Their conversation was brought to a close by the entrance of their employer.

"Good-morning, Redfield!" he exclaimed, as he entered the office. Then, turning to Sampson, he asked: "Is there anything I can do this morning for you, Klopp?" The porter wished to notify him of his intention to leave, but Norton's sudden appearance had quite discomposed him; so he quietly replied:

"No, sir—much obliged," and immediately withdrew.

"Any letters?" asked Norton, opening his desk and seating himself before it.

"Richard has not returned from the office," answered Mr. Redfield.

"Ah, here he is!" said Norton, as a tall, awkward boy entered and laid a pile of letters upon the desk before him.

The day on which we introduce the reader to Norton's place of business proved a busy one, and both principal and employes were consequently kept occupied with their various duties much later than usual. It was nearly six o'clock when the bookkeeper gathered up his books and proceeded to return them to the safe, while his employer closed and locked his desk, preparatory to taking his departure for his uptown home. As Norton was drawing on his gloves, a woman, poorly dressed—indeed, almost in rags—entered the warehouse and slowly made her way towards the office, at the door of which she hesitated, and in a low tone addressed Mr. Redfield—who was in the act of closing the heavy iron doors of the large safe—as follows:

"I beg your pardon, sir; I am endeavoring to sell these wax flowers. Would you care to buy them?" and she extended towards him a beautifully wrought bunch of artificial flowers, tastefully arranged in a pretty basket, beneath a glass cone.

At the sound of her voice both men started, and Norton, whose back was towards her, suddenly turned. As her eyes fell upon his face she staggered back, and the case of wax flowers, slipping from her hands, fell with a crash upon the floor.

"Frederick Norton!" she exclaimed.

It was Ella Thorndyke who stood there, trembling and in rags. A cold, cruel smile broke over Norton's features as he exclaimed:

"This meeting is as much a surprise to you as it is to me, it would appear. You evidently did not know when you entered here into whose presence you were coming. Yet you might have read my name upon the sign over the door, if you had only raised your eyes. So this is really you?"

"Yes, Frederick Norton," she replied in a broken voice, "it is I, the woman you have so basely wronged! See what you have brought me to! Does the sight please you? Does it send a thrill of joy to your cruel heart to know that I am almost a beggar, and to think it is to you I owe my poverty? If so, enjoy your stolen riches; but be assured of this—poor and miserable as I am, I would not bear half the weight of your sins for the wealth of an empire."

"The woman's drunk!" he roughly exclaimed. "Leave the place—go, or I'll ——"

He started forward, and would have seized her had not the hand of his bookkeeper fallen heavily upon his shoulder and held him back.

"She is a woman, remember!" exclaimed Mr. Redfield, his eyes flashing. "Lay a finger on her at your peril!"

Norton turned in anger towards the speaker, but his gaze sought the floor before the determined face of the man before him.

"Frederick Norton!" exclaimed Ella in a firm voice, her eyes resting full upon his face, "the wicked may succeed for a time, but God upholds right to the last. The end has not yet come." Then, turning to Mr. Redfield, she added: "I thank you, sir, for your offer of protection, yet I do not fear him. He feels his guilt, and it galls him. I tell you that man is a villain and a thief. All he calls his is mine." She moved towards the door, and on reaching it turned and added: "Tremble, Frederick Norton! beware! for there is a day of reckoning yet to come," and the next instant she was gone.

Norton stood looking at the spot where but a moment before she had stood like one in a dream.

The bookkeeper was the first to break the tableau. A strange expression took possession of his features. His eyes brightened, and, passing his hand across his brow, he started forward, as if to follow Ella, but Norton grasped him by the arm.

"Where are you going?" he asked.

"After her," answered Redfield, endeavoring to release himself from Norton's clutch.

"Are you mad? Why do you wish to follow this beggar?"

"She is no beggar, but a poor abused woman, who shall find a friend in me. I recognize her. She is the daughter of your benefactor and late employer, Richard Thorndyke."

"You know her?" exclaimed Norton in amazement.

"Yes, and you too, Frederick Norton!" he replied. "I know you to be the villain she has described you."

"Do you dare accuse me," replied Norton, with well-assumed dignity—"your employer, whose reputation is untarnished—on the strength of this wretch's slander?"

"I *know you to be a forger*, and I suspect you to be a MURDERER!" exclaimed Redfield.

Norton recoiled.

"I never saw you before you entered my employ," he gasped. "Who are you, who profess to know so much?"

"Robert Stanford," replied the other. Norton staggered as if he had received a blow on the head. "You turn pale and you fear me now because you realize I am a free man—that the law has no claim upon me. I payed my debt, served out my full term. I prayed nightly in my prison-cell that I might live to openly accuse you. When I was released I found you were in California, and I followed you there, but only to learn that you had returned East the day before my arrival. I sought employment under the name of Redfield, and obtained it from your superintendent. At the end of eight months I had won his confidence and esteem, and found it an easy matter to procure from him the strong letter of introduction and recommendation, with which I returned to New York. I knew that I had changed beyond recognition. I presented my letter to you and obtained a position here—the position I sought—in order that I might be ever near you to watch you, hoping and praying that the day would come when chance would place in my hands the means of bringing about your downfall. I thirsted for revenge."

"What—what will you do?" cried Norton, with pallid lips.

"Expose you to the world!" replied Robert bitterly. "You wrought my ruin—brought my mother's gray hairs to the grave. Her whole heart was wrapped up in me—I was her pride. All of her hopes of the future were centred in me. You crossed my path, and with a cruel hand destroyed all. I have lived but for revenge. If only for the sake of the poor girl who left us but a moment ago, you shall be unmasked."

Tremblingly Norton raised his eyes. He saw Robert moving towards the door. He realized that there were in the history of his life many black pages, and he felt that the finger of suspicion, once raised towards him, would lead to their disclosure, and the man who was leaving him was going forth to proclaim him a forger, and perhaps a murderer—for had he not hinted that he was such?

What should he do? Permit him to depart in peace? Fool! Why had he stood there, trembling and cringing like a whipped cur? Was this the conduct for a man of his character to display? No. This man must be prevented from leaving the place. He appeared to draw himself together, as a tiger does before it springs upon its prey. All appearance of fear vanished from his face. His eyes flashed like coals of fire. He sprang through the door of the office into the warehouse, and seized the retreating man roughly by the throat. The attack was so sudden and unexpected that Robert had no time to cry out.

"You have laid your plans well," hissed Norton, "played your part to perfection, and now nothing remains but for you to denounce me. So you think, but we differ. Here I do not fear you, and here you shall remain."

He seized a mallet from the top of a cask near by. His grip upon his victim's throat relaxed slightly, and Robert in horror cried:

"Great God! Do you mean to murder me?" He struggled violently to escape, but the fingers tightened again about his windpipe. The mallet was raised above his head for an instant, then it descended with a dull thud, and, staggering backward, he fell heavily to the floor. Norton shot a quick glance towards the door. It was too late in the day for many people to be passing. The street appeared to be deserted. He bent forward, and, seizing an iron ring which was fastened to the floor, raised a large trap-door, which opened into the cellar. A puff of cool, musty air struck his face. He grasped the arm of the senseless man at his feet, and dragged him roughly forward, until his body rested upon the very edge of the opening, and then, with a cruel kick, he sent him plunging headforemost down into the darkness below.

The nightwatchman, passing the building three hours later, saw the gas burning low in the rear office, as usual; but could he have looked into the dismal cellar beneath, his eyes would have rested upon a scene which would have transfixed him with horror. There, by the dim light of a small lantern, he would have beheld a man who, having removed a portion of the stone flagging of which the floor consisted, was digging a hole with a spade in the earth beneath, while behind him, near a pile of casks, upon the damp stones, lay a human form with upturned face—white and ghastly—the face of a corpse.

The next day the Superintendent of Police was notified that Thomas Redfield, a bookkeeper and cashier in the employ of Frederick Norton, the well-known wine merchant, had disappeared, and that a considerable amount of money was missing from the safe of his employer, by whom a full description of the man was furnished, and a liberal reward for his apprehension offered.

TO BE CONTINUED.

LAUGHTER AND SIGHS.

WRITTEN FOR THE NEW YORK CLIPPER.

Out with your scales, my sage old friend,
And weigh me the laughter and sighs
That are through the world from end to end,
Whether cloudy or sunny the skies.

So the sage gathered into one magic scale
All the weary, bitter sighs,
And into the other the merry laughs
That from happy hearts arise.

But the sad sighs weighed the laughter down,
And I slowly turned away;
Alas! in this weary world are found
Many hearts more grave than gay.

Yet hark! a merry, rippling laugh
From the lips of a happy child
Turned the slow scale, while my sage old friend
Looked tenderly at me and smiled.

Then I humbly thanked my God,
Though the tear-drops quickly rose
And dimmed for a while my weary eyes;
For in joy and gladness, weal or woe,
They are equal—Laughter and Sighs.

HEARTSEASE.

GUNDA,

OR THE FATAL MALEDICTION.

WRITTEN FOR THE NEW YORK CLIPPER, BY JAMES WIGHT.

I.—TAKING STOCK OF HER CHARMS.

The galleries of the Louvre had been open an hour, and yet there were only two visitors. One was a handsome young man with chestnut eyes and not too long, but thick, curling, chestnut hair, amid which, as he turned his head, sunbeams seemed to linger and scintillate. He was above the medium size, and, although his attire had an appearance of faded neatness, there was an air of culture and fastidiousness apparent in the man as he lounged leisurely about, scanning the pictures with the critical, knife-edge glance of a connoisseur. Apparently he was seven or eight and twenty, and what men, or rather women, of the world would have pronounced thoroughbred.

The other visitor was a female, and she was standing with an air of intense concentration before an exquisite piece of statuary. She was so absorbed in her occupation that she was unconscious of the presence of the other visitor, who, seeing her thus occupied, stepped quietly into a recess for the purpose of more safely reconnoitering her. The figure at which the girl gazed—for she was certainly not more than sixteen or seventeen—was a Cleopatra, which, in the perfection of marble life, in a dreamy languor, lay in the voluptuousness of her beauty. The form of the breathing, blooming girl was not put to shame by the statuesque perfection of the sensuous Queen. She was evidently regarding the sculpture with a startled and pleased look, as if it were something new and gratifying in her experience.

"I wonder what the devil she sees in that sculpture?" thought her unsuspected observer.

The girl suddenly looked all round the gallery. There was nobody visible. She bared her left arm up to the shoulder, and placed it close to the arm of the marble, and then seemed to ponder over the contrast, with a curious mingling of surprise and vain worship.

"Gad," thought the unseen witness, "the real beats the ideal all into fits!"

Once more the girl glanced round. Again assured, she hastily exposed her leg to the same comparison. It was but for an instant; but she blushed rosy red as she walked, with lithe, stately grace, farther up the gallery.

"Oh, ho! She has been taking stock, as it were, of her capital of physical loveliness!" mused the young man with the chestnut eyes and curls.

Other visitors began to arrive, and the young man mingled in the stream until he found himself close to the demoiselle who had been appraising her symmetry. He found her ravishing. Her beauty was so startling at short range that the dazzled loiterer fairly panted with admiration. She had a brown or rather gold-colored quadroon complexion, with the hands and feet of a child. Long, curling, silken lashes softened the piercing brilliancy of her large, soft, black eyes. Her lips were full, and her teeth were very white. Her toilet was far from satisfactory—he had already remarked, with much disappointment, that her white stockings were grimy; but it was impossible not to perceive that beneath the faded muslin bodice beat the full, shapely bosom of a goddess.

"*Sapristi!* She must be a gipsy," thought her unknown admirer.

He never took his eyes off her for two hours, nor was she unconscious of his gaze, but ever and anon glanced from beneath her long lashes at the chestnut-eyed Adonis in a way that told him she was not displeased. She stopped at length in front of the picture of a fortune-teller, by Murillo. She was, comparatively speaking, alone. The young man stepped to her side with the characteristic impertinence of a Parisian, and, with a fine, Ernest Maltravers air, said:

"My dear mademoiselle, I think you could tell fortunes far better than that Spanish sibyl; you are infinitely more lovely than she."

She turned her head, and met his ardent glance with a look of heightening pleasure and perfect unreserve as she said:

"Do you really think so?"

"I certainly do; I think you are incomparably more lovely than any picture here."

"Ah, you are a flatterer," she said, her face radiant with a sunshiny smile.

There was something so charmingly beaming in her smile—it was so luminous and unaffected—that he smiled, too. After that they were friends immediately. They passed from the Louvre, chatting with all the familiarity of old acquaintances. She told him that her name was Gunda, and that she could read and write some, but not well. Her father was a charcoal-burner in the forest of Aisne, and she had run away from home partly because he ill-treated her shamefully and wanted her to marry a young quarryman, and partly because she had heard so much of Paris and of the chances there were in the Queen of Cities of a good-looking girl making her fortune.

"Well," interjected her companion, "you are certainly as beautiful as a goddess, and if you act wisely your life will be one brilliant *fete de triomphe*, and your pathway will be sprinkled with flowers."

Again the gratified, luminous smile lit up her features. Her companion inwardly remarked that she was as voracious of flattery as a fish for food. With refreshing candor she intimated that her father had kept a little horde of two hundred francs in a stocking. This she had felt herself justified in appropriating. A teamster had given her a cast to St. Quentin; thence she had taken rail to Paris. Two days before, she had arrived, when the city, fair and stately, lay glittering in the sunset, with its myriad lights a-lit, its song, its revels, its music.

"Ah, monsieur!" she cried, "it was all so beautiful, so charming! But I knew no one."

They had reached the gardens of the Tuilleries, and they sat down on a bench.

"And so you know," she resumed, continuing her confidence, "I walked about the streets, the Rue Richelieu and the Boulevard Haussman, and I don't know where else, to see the beautiful ladies, but they did not appear. So to-day I asked my landlady, and she told me to go and look at their pictures."

Her simplicity and earnestness were so charming that the listener laughed outright. Then, with many reservations and flourishes, he proceeded to bestow his confidence on Gunda. His name was Gontran Droz. He had come to Paris to prepare himself to be a great artist; but, properly speaking, he was a Polish nobleman. He had experienced bad luck lately. Burglars had stolen his gold watch and his valuable diamonds, and in consequence he had found it necessary to move from le Grand Hotel Boulevard des Capucines to the Rue Frochet. But, after all, what he had deemed a misfortune turned out to be an advantage, for he was now in the most artistic quarter of all Paris. Unfortunately, many of his comrades were chronically impecunious, and, being of a generous, unquestioning disposition himself, he was habitually victimized. Only this morning he had lent his last sous; but that was nothing, and he wouldn't have mentioned it but for the fact that it deprived him of the pleasure of asking Gunda to dine with him.

"Oh, I will pay," she cried. "How much will the dinner cost?"

II.—FROM THE STUDIO TO THE STAGE.

The section of Paris bounded on the south by the Rue Laval, on the east by the Rue Rochechouart, on the north by the Montmarte Theatre, and on the west by the Rue Fontaine, is the Bohemian stronghold, and quite *sui generis*. Of its inhabitants, seven out of every ten are artists or would-be artists. Each house has at least two studios of painting or sculpture, and all the garrets and furnished lodgings are occupied by models of different specialties, from the venerables who pose for patriarchs to the pretty girls with pug noses, but figures like the Venus of Milo, who are a Juno, an Ariadne or a Venus during the day, but pass their evenings waiting for "the coming man" at the Rat Mort or the Cafe of the Merebontemps.

It was in this Bohemian quarter that Gunda had begun to seek for the foretaste of that brilliant *fete de triomphe* she had been promised. She was a model, and already half a score of ardently enthusiastic artists burned to paint her. So far, however, she was content to enact the role of Marguerite to Gontran Droz's Faust, and seemed only too proud to show off her intimacy with a live Polish Count. In the evening the pair were in the habit of visiting the Brasserie Fontaine and the Cafe Reeschoffere, where stories were told which were not extra decorous, but which were wickedly and wittily imagined. At these recitals Gunda laughed often and long.

It was near midnight on one occasion, and there had been more than the usual quantity of absinthe drunk at the Brasserie. Gunda was clearly under the influence, and so was the youth who was playing the concertina.

"Can you dance, Gunda?" asked the performer, starting one of the popular *pas-seul* measures of the day.

"Oh, he! certainly!" she exclaimed, throwing aside her cloak and bounding to the open space in the floor.

"Faster! faster!" she cried; and as the musician obeyed her she whirled, she spun, she bounded, she seemed to live in air. Her white teeth glanced, her cheeks glowed with a carmine tint, her large eyes were aflame. The vivacity, the impetuosity, the voluptuous abandon of her dancing riveted every eye, and when she sat down, panting, the Bohemian audience roared and stamped with applause.

It had not been a particularly modest performance. She had necessarily exhibited no inconsiderable extent of limb.

"*Sapristi!* What a bayadere or an Egyptian alme she would make!" one artist said to his fellow.

"Surely, but that poor devil Droz monopolizes her, and he can paint nothing. *Sacrebleu!*"

Gontran Droz became terribly short of money. He couldn't afford to escort Gunda to a *brasserie*. Consequently she started on nocturnal peregrinations alone. She had no sympathy with poverty, and the "Count" was in despair. One day he yielded to temptation and picked a waiter's pocket of twenty francs. The servant accused him of the theft. The "Count" resolutely denied it. The police were summoned, and, as the evidence of his guilt was found upon him, he was taken to the depot.

Gunda, left to follow her own bent, became the model for Bertomy's famous picture of "The Egyptian Alme." When it was known in the Bohemian quarter that Bertomy had secured her, comments were many.

"Ah, she's a willing one!"

"Yes, she doesn't let the grass grow beneath her feet."

"I knew she couldn't stand the crucible of venal passion."

"Bertomy is in good luck; she's perfectly Odalesque."

"I wonder where she learnt to dance?"

"'Learnt!' She never learnt, that's clear enough; she dances as naturally as a Nautch girl or as a duck swims."

Bertomy had genius. He painted Gunda in the old Greek manner—the feet off the ground, the figure floating as it leapt. In the background was the sullen glow of Old Nile and the brooding darkness of Egypt. The dancer stood out in the foreground like a living thing. All the light was concentrated on the exquisite proportions of the supple body. Every curve was sensuously beautiful.

M. Juigne, director of the Montmarte Theatre, dropped into the studio before the picture was finished.

"*Mon Dieu!* is it a portrait?" he asked.

"Yes, it is a portrait."

"And she can dance?"

"Dance! pouf! you should see her."

M. Juigne begged for an introduction. He talked to Gunda of the immense salaries paid on the stage. He had touched the responsive string. He invited her to sup with his wife and himself. She ate, off silver, ham boiled in Madeira and pigeons stewed in champagne. After that, Gunda was placed on the pay-roll of the Montmarte, and she separated herself from the Bohemian quarter.

Bertomy's picture—"The Egyptian Alme"—was placed on exhibition, and was purchased at a round price by the Marquis D'Isere. The Marquis was a bachelor and a *bon vivant*. He hung the picture in his salon and spent hours in gazing at it. It seemed to bewitch him.

"I would like to know the original of that Alme," he said one day to a companion; "I was told when I purchased it that it was a likeness, but I don't believe it."

"A likeness! likely enough," the other responded; "but, if it is a likeness, let us hope that the original is dead. I should be afraid of the marsh fever or the tertian ague with such a Paphian goddess as that. She might have lived in the old Roman days, described by Tacitus. By-the-bye, the artist who painted that must be a curious evangelist of morality."

M. Juigne brought out Shakespeare's "Antony and Cleopatra" at the Montmarte Theatre, and introduced into the play a barbaric dance which was termed in the bill "The Dance Chain of the Hormus." Gunda was the goddess, and her wild and impassioned performance crowded the auditorium nightly. There was nothing conventional in her dancing. It was a wild measure of alternate languor and activity, now swelling into frantic bacchanalian gestures, now sinking into voluptuous lassitude or picturesque repose. The warm blood glowed in her veins, her black eyes flashed under their long lashes, and her white teeth shone like pearls between her full, rich red lips.

Gontran Droz, released from durance vile, was present at the third performance. His "bravos" were heard above all the tumult of applause. Gunda saw him in the parquet and smiled. Instantly five hundred jealous, wondering eyes were upon him. After the performance she met him with effusiveness.

"Now, you see, I am beginning to enjoy my *fete de triomphe!*" she exultingly exclaimed, never alluding to his "unpleasantness."

"My dearest Gunda, I am delighted; you are an incomparable artiste; it is to see you that the theatre is crammed. Do they remunerate you sufficiently? I fear not."

She told him her salary.

"*Mon Dieu!* It is an outrage, it is a swindle; I gasp with astonishment! Phew! You must have just three times that sum. My dearest Gunda, tell M. Juigne you will not dance again unless he trebles your salary; he is reasonable; he knows his own interest, he will not refuse; and—and—tell him that your friend Droz is an eminent scene-painter; M. Juigne will understand; *an eminent scene-painter*, you recollect."

As avaricious as she was sensual, she followed this advice to the letter. M. Juigne vented his indignation in the usual vigorous, noisy way. He had the contract; there was her signature, and there was the office of the Prefect of Police.

Gunda placed her large, shapely arms akimbo, and said she didn't care for the contract nor for the police; they might drag her upon the stage—that was true; but they couldn't make her dance when they got her there.

He might as well have tried to reason with Mount Atlas or the flowing tide. She sat before him in the radiance of her beauty, and carried her point as to the salary. He kissed her rich cheek, and said:

"So, my dear child, it is all right. I shall be ruined; but you shall be paid what you demand."

Another half-hour's combat ensued respecting the "eminent scene-painter." This point she also carried. Consequently, when the races at Longchamps came off, M. Droz and Gunda were borne thither in a carriage behind liveried postillions. The Bohemians, who had seen the pair around the *brasseries* before the sun of prosperity rose on them, were filled with envy, hatred and uncharitableness. Some of them approached the carriage on the racecourse; but they were frowned off with a fine, supercilious air of superiority.

Gunda kept incessantly asking questions respecting the gaudy butterflies who occupied other sumptuous equipages. The "Count" was not well posted, as it appeared; but one of the postillions knew almost everybody. That one in the pink satin with black-velvet trimmings was the Marquise De Fucilliere, who had ruined a score of noblemen; that in blue was the Countess De Jorquoise, who had numbered her conquests and occasioned duels by the score.

Poor Gunda leaned back in her luxuriously-cushioned carriage—it was hired—and felt that, to use a homely but expressive phrase, she was "very small potatoes." She had neither captured a member of the aristocracy nor caused a duel. Could she be so very lovely as her acquaintances had told her?

She looked around. She saw her charms reflected in the ardent glances of men on every side, and she took courage and made up her mind to risk a wager on the race now about to be run.

"Victorieuse, Ruy Blas, Patrician, Voltigeur," she read off from her "correct card" with hesitating uncertainty; "and there is —— What is that? Oh, yes! Gontran! Gontran! I will bet on Gontran."

"Don't put so much on that horse," said Droz. "The animal is not compelled to win because he has the same name as myself."

"Shut up!" she said. "I will do with my money as I like."

Gontran won, and, as the odds were fifteen to one against him at starting, she reaped a golden harvest.

"Who is that lady who backed my horse so persistently?" asked a distinguished-looking man in a stylish turnout.

The groom, who was asked, found his way to Gunda's postillion, and returned to his master with the information.

"The celebrated danseuse of the Montmarte Theatre!" repeated the aristocrat in astonishment; "I must drive closer up and get a look at her."

When he drove up, Droz had left the carriage for a brief space. The Marquis D'Isere looked at her with doubt and perplexity for a moment. Then he whipped up his team close to the carriage, and, leaning over, said:

"Mademoiselle, I am proud for your sake that my horse Gontran won that race; and, pardon me, also because I am so fortunate as to possess your picture. Adieu!" The horses had become restive, and he was hurried away.

The following night, after Gunda had gone through her wonderful performance, and was retiring, touching her mouth and forehead with her beautiful hand in token of Eastern obeisance, a collar of pearls dropped at her feet. There were thunders of applause at the time; but suddenly her ears closed, and she became all eyes. She had raised the necklace, and with a woman's instinct she knew the pearls to be real.

"Good Jupiter!" cried M. Juigne, "who could have thrown that? Pearls! real pearls, by thunder!" and the manager hied him to the wings to critically examine the house.

"I have it!" he said, rapping at Gunda's dressing-room, "I have it; my dear, you have made a conquest; the Marquis D'Isere is in the house!"

"The Marquis D'Isere!" she repeated, with opened-eyed wonder, "the—Marquis—D'Isere! Oh, jimmany! I am going to wear his beautiful necklace when I go on."

That night, after the performance, Gunda shook herself free from Droz with petulant impatience. She was not to be allured by his flattery nor drawn by his entreaty. She set her firm, pearly teeth resolutely, and vowed, with an impetuous oath, that she was tired of this fellowship.

"I am no strolling adventuress nor needy Bohemian model, to go round with you," she said; "I must think of a future for myself. Go away, and try to be a man; I cannot have you always hanging to my apron-strings!" and with that climax she called a hack, entered, and was swept magnificently away.

"Ah, poor Gunda!" he muttered, as he walked towards one of his old places of resort; "I knew she had been drinking; she danced that last act of hers like a wild demon. I must talk seriously to her to-morrow or she will ruin herself."

But he had no chance of talking to her; she wouldn't listen to him or stay near him. In point of fact, her imagination was full of the Marquis. Would he be at the theatre to-night? Would he throw her a bouquet, with a jewel concealed inside? Or would he conceal a scented *billet-doux* among some red camelias?

The rise of the curtain decided it. The Marquis was there. The witchery of this woman was on him, although he did not realize it. If any of his friends had told him that he was hopelessly "mashed" by a dancer he would have laughed at the exquisite absurdity of the idea. Still he was there, eagerly waiting for Gunda's appearance, and in his hand was a bouquet containing a pair of expensive ear-rings, as well as a little note.

When she discovered the note, as well as the jewelry, she leant her head on her arm before opening it, and looked at her face in the mirror, surveying herself quite mercilessly, with all her vanity and self-love aglow. The scarlet lips were parted; the glowing black eyes scintillated sorcery; the proud bosom heaved with a billowy triumph; and she clasped her hands over her head, looking fondly at the superb arms as she said, nodding to the mirror:

"Aha! aha! Monsieur Marquis; so I have made you my captive, eh?"

She was so much tickled with the idea that she repeated it over and over again, again.

"Aha! my cold, proud Marquis; so I have made you my captive, eh?"

She opened the note, and with difficulty deciphered it. With the effrontery of a successful libertine, he asked her to sup with him. If she wore the ear-rings in her next dance it would signify "Yes," and he would have a carriage in waiting.

She never hesitated a single instant, but wore the jewels; and after the performance she was rattled away to the hotel of the Marquis in the Rue de Colissee. They supped off ortolans and champagne, while Gontran Droz watched outside the mansion all night. But the sun had been soaring in the Eastern heavens three hours before he saw her roll out of the *port cochere* in an emblazoned carriage.

"Hell and damnation!" cried Gontran's inner voice to his own heart. "I won't stand this; I'll kill her first!"

III.—THE FATAL MALEDICTION.

A week passed and Gunda saw nothing of Droz. This was annoying to her. A tyrannous, victorious coquette is jealous of her power. She longed to see her former lover's sufferings. Her triumph was only half complete if Gontran could thus easily do without her. She began to come to the theatre during the day, when she knew he would be painting. It is as easy to follow the wayward flight of a snipe on the wing as to analyze the reasons of a capricious, unscrupulous woman's actions.

Gontran Droz was puzzled. He half relented him of his fell purpose. "She does not love him as well as me, after all," he thought.

Meantime the golden shuttle was weaving the web of fate. The mischievous journalists enshrined the Marquis in wicked *feuilletons*. A discharged menial had seen his master trying to arrange the abundant plaits of Gonda's hair. The story got abroad, and the newspaper men stingingly dubbed him: "Hairdresser to the Egyptian Alme!"

The hairdressing episode was told in a dozen exaggerated forms, all more or less false, but not the less gratifying to Gunda and exasperating to D'Isere on that account. Poor Droz read every line with an increasing sense of unbearable wrong. The woman was his protegee, and his blood fairly boiled in his veins.

One day Droz met her at the side-door of the theatre.

"I was coming to see you," she said. "You seem to care nothing for your old friends. See, I have left the carriage at the corner."

She was exquisitely dressed. Never had she looked so gloriously lovely.

"Will you come inside, or shall we talk here?" he asked.

"I will come inside—certainly; you talk to me as if I was a stranger. Is there anyone in the paint-room? What are you busy with anyhow, Gontran?" and she laid her handsome hand caressingly on his arm.

Thought he:

"She doesn't care for the Marquis, after all—only for his money; it is me she likes; but I am going to put her to the test."

They passed inside the door and up the steps.

"I am working on the bridge," said he—"working at my last scene: when I have finished this I shall leave Paris for Rome—I am sick and disgusted with Paris!"

She burst into a little laugh.

"That is so very funny!" she cried. "Sick of Paris! I never heard of such a conceit!"

"Perdition!" thought the painter, his rising passion ringing in his ears and clanging in his brain, "she has no heart; she cares for nobody but herself." Turning to her with a mighty effort of suppression, he said: "Will you step along the bridge and see what I am doing?"

"Do you think I am a female Blondin?" she asked, with a giggle.

"There is no danger; it is quite firm," he said, stepping out.

She followed him steadily, but cautiously. When she reached the middle of the suspended scene she cried:

"Pshaw! I can see nothing but great daubs and botches of paint; you knew I wouldn't; I am much too near," and she turned round.

At that instant he caught her firmly round the waist.

"You are not too near to be thrown down there to hell!" he hoarsely whispered.

All the woman's courage seemed to instantly evaporate, as she suddenly realized his purpose in tempting her upon that narrow, dizzy platform.

"For Jesus' sake! for the love of your mother and your sisters! have mercy, Gontram!" she shrieked.

"You have had no mercy!" he responded, savagely tightening his grasp. "You have had no mercy with me!"

She was so paralyzed by terror that he felt she was growing limp.

"O my God!" she gasped, "spare me! spare me! I am not fit to die. Spare me, Gontran, and I will do anything you ask!"

"Will you marry me?" he inquired, with hoarse energy.

"Yes!" she whispered, bracing up somewhat.

"Say it again! Say: 'I will marry you, Gontran!'"

"'I will marry you, Gontran.'"

She had become firmer on her feet. He said:

"Kiss me, Gunda."

She kissed him, and before they descended together into the street she had promised to marry him next morning at ten.

That night she accompanied the Marquis D'Isere, as usual, and next morning Droz was arrested on a charge of attempting her life. Medical testimony was called in—M. Juigne also being summoned as a witness—to prove that Gontram Droz was a dangerous lunatic, and, the case being as plain as a pikestaff, the unfortunate man was straightway consigned to an asylum.

It is probably one of the least satisfactory features of those institutions that, if by any chance an unfortunate individual be wrongly incarcerated, the treatment he usually receives soon deprives him of what shreds of reason he may have possessed on entering. Such, at least, was the result in the case of poor Droz. It was soon reported to Gunda by M. Juigne that the scene-painter was the maddest of the mad in the whole asylum. She mentioned that as a refreshing piece of news to the Marquis.

"Poor devil!" he said; "those desperate cases soon worry themselves to death. I think you said something about his being kind to you."

"Oh, yes; but that was long since," she replied carelessly.

The poor artist's paroxysms were so dreadful on the sixth day after his admission into the asylum that he ruptured a blood-vessel, and internal hemorrhage supervened. As is not unusually the case under such conditions, his reason was restored. He knew that he had not long to live, and he remembered the cause of all his woe. The medical attendant inquired if he had any wish to be fulfilled during the short time he was for earth. He said he wanted to see Gunda.

"I want to see her once more before I die," he said. "I want to exchange a few kind words with her, and to say farewell."

The messenger returned with an obstinate refusal.

"He is trying on some of his tricks again," she indignantly responded. "Does he think I am a fool?"

The patient rose from his pillow, propping himself on his elbow.

"Curse her!" he cried in feeble tones. "I loved her; now I'll try to torment her!"

Then he fell back and died. The hour was half-past seven, and people were preparing to go to the theatre. Gunda had just entered her dressing-room, and stood in her favorite attitude, with her head leaning on her hand, admiring herself in the mirror. Another member of the aristocracy had been sending her sweet-scented notes and presents, and in her heart she was already unfaithful to the Marquis D'Isere. Her ambition was to ruin as many men as the brilliant members of the demi-monde she had seen at the racecourse at Longchamps. Suddenly there was a deep, hollow groaning beneath her feet, while a blast of cold air chilled her cheek, and close to her ear spoke a voice, and the voice said:

"Curse you!"

She dropped, shrieking, on the carpet, and when her turn came to go on the stage she was still unconscious. A physician was summoned, and the necessary restoratives were exhibited; but it was in vain. The malediction of the painter's passing spirit had blighted and killed her.

THE GREENROOM—DE CAMP.

Very few of the old residents of Columbia, S. C., now left but will remember De Camp, the handsome and talented English actor—a lineal descendant of the Kembles—who flourished here in 1825-30. The theatre, located on the northwest corner of Assembly and Plain streets (since pulled down), was then in its glory, and during the theatrical season was nightly thronged with genuine admirers of the legitimate drama—for be it known in those good old days "burlesque" was unknown. De Camp, the subject of this sketch, had but recently arrived in this country, accompanied by his charming wife, and was successfully managing the theatre in Charleston. He would occasionally "stage it" with his fine company to the capital; and that it was a fine one, the names of some of its members will prove—Mrs. Brown (sister of the manager), Mr. and Mrs. Carter, Mr. and Mrs. Hart, Cooper, Field, Charles and Ed. Young, and Durand. It was during one of these visits that Mrs. De C. sickened and died. Her body was inclosed in a case and covered with saltpetre, this put in a coffin and interred in the garden in rear of the theatre, with the intention of being removed to England at a more convenient season; but misfortune overtook the husband, and the remains of the devoted wife still repose in the grave where they were deposited in 1830. Two cedar trees marked the spot for years, but they disappeared long ago, and no man can now point out the place with any degree of certainty—otherwise, curiosity-seekers of the present age might have been inclined to investigate into the preserving qualities of saltpetre.

Many amusing stories concerning De Camp are related. The manager would often himself distribute the programmes for the evening's entertainment; dressed in the height of fashion, he would call at the residences of the citizens, exchange civilities, present a programme, bow and retire. About this period a German duke, armed with letters of introduction to some of our best citizens, was paying a visit to Columbia. During one of his "programme-distributing rounds" De Camp called at the residence of Col. T., in Taylor Town, and was met at the door by Mrs. T., who (remembering the German duke above referred to) imagined he was an English nobleman traveling incognito, invited the manager into the parlor, rang for cake and wine, and was agreeably entertained for some minutes by the intelligent and polished Englishman. On rising to leave, De Camp handed his surprised hostess one of his programmes and bowed himself out. The following sketch, copied from a journal of a later date, will be read with painful interest by many persons who have heard the veteran actor spoken of. It gives a truthful but brief narrative of the ups and downs in this life, and is corroborated by a "gentleman of the old school" still residing in Columbia.

The old theatre was erected in 1820 by Dr. Harris. It was a handsome building, three stories in height, thoroughly finished and equipped—the present generation remember it as a rather dilapidated affair. Shortly after its completion the theatre was declared by the town authorities to be unsafe, and De Camp took his company to a building on the corner below, which had been metamorphosed into a play-house; the third story of the theatre was removed, the walls strengthened, and the next season it was again used for theatrical entertainments. The old theatre changed owners several times, and finally passed into the hands of the Pollock family, who removed it in 1850 and erected four cottages on the site. The last exhibition in the theatre was very singular and appropriate, a funeral scene—Brown's diorama of the reception of the remains of the great statesman John C. Calhoun, the procession and burial in St. Phillip's Churchyard, Charleston. With reference to De Camp the writer says:

THE MANAGER'S CARRIAGE.—Poor old De Camp! Here is at least one, pen in hand, who remembers the veteran yet. For nearly sixty years he was one of the best and worthiest and yet one of the most unfortunate followers of the Thespian car. But in this respect he stood not alone in his most uncertain profession, which is as sadly beset with many glaring dangers as it is rendered dazzling by golden points of triumph. It is sad to say that in nine cases out of ten the best actors are the most unfortunate. We say actors, for many follow the stage who are not actors, nor could be by any mortal means, for nature never gave them the indispensable spark that alone can kindle up the genuine artist. These men, too, it is also sad to remark, are very frequently the thrifty ones in the calling, while the truly favored by nature are least noticed by fortune.

Poor old De Camp! once the handsomest man in London, the pupil of Elliston, and the most favored actor of his young day! We believe it was some mere domestic pique that caused him to leave his proud and lucrative position upon the London boards and come to America, where he encountered misfortune and reverse in every vexatious shape and form, to die at last, almost destitute and hardly known, in Texas. Poor De Camp!

During a part of his career in this country he was a flourishing and successful manager in Charleston, S. C., where he at one time grew into high prosperity; but then came the return of his London elegance, and he would seem there to delight in making the simple republicans stare at such a vehicle and span of horses as had never been seen before in that city. In his time in London he had been familiar with a dashing young sprig of royalty, whom he no little resembled, and this likeness instigated the sprightly actor to copy his princely friend in manner, dress, style and equipage, so that he could amuse himself with driving about and being mistaken for his Highness! When fortune was smiling upon him at Charleston he resumed this princely extravagance, and sported about for a while in imitation of his remarkable London exploit. One day he took with him for a drive a young buck, a London familiar, who had just then newly arrived in Charleston. The elegance of De Camp and his equipage, together with his courtly manners, impressed the fashionable young Londoner with a large idea of the manager's consequence, and he left Charleston in the highest delight with the treatment he had received at the hands of his old London friend. Long years rolled away before these two same friends met again, and then ——

"Fallen, fallen, fallen, fallen—
Fallen from his high estate!"

The dashing manager was a poor old milkman, driving a cart and ringing a bell around the streets of Mobile. This was, we think, about five or six years ago, and the fashionable Englishman, gay and elegant as ever, met De Camp before breakfast on board a steamboat which had just arrived. The London elegant came passenger, and was just going ashore. De Camp came to collect a milk-bill from the clerk, and had just left his horse, cans and bell around the corner. Mutual greetings were at once very warmly exchanged, while De Camp's London friend, between astonishment and politeness, forbore to ask explanation about the unshaven chin, the old slouched hat and rusty habiliments in general of the former gentleman of Charleston.

"But come, my boy, come!" said De Camp in high glee; "my place is only a mile and a half out of the city, and my vehicle is standing ready just in the next street. You must breakfast with me, my dear boy; so come along at once." And he hurried his friend ashore while speaking.

"Oh, ho!" thought the London buck; "a place in the country and a carriage in the next street. This does sound a little more like my elegant host of Charleston."

"Here we are. Now jump in, my fine fellow, and we will be out in time to enjoy the sweetest beefsteak that was ever dished for breakfast!" said De Camp, climbing foremost into the milk-cart as he spoke.

The gentleman started back, as horror-stricken as young Hamlet, when he saw a dead king in armor rise from the grave.

"Why, De Camp!"

"Come, come, my boy; jump in and let's be off. I've only to run through Dauphin, and Government, and Royal streets, and a few others, and I'll have you out just at breakfast hour. Jump in and I'll find you room for your legs between the cans."

"Ah—a—what?"

"Here, sit beside me; come, my boy."

"A—why—upon my word, De Camp—I—a—are you selling milk?"

"Yes, my dear fellow; I'll tell you all about that when we're over a good bottle at dinner. Come, step in."

"I declare, De Camp ——"

"My dear fellow, there's plenty of room."

"But I—this is your vehicle, eh?"

"Yes, here's room for you—no inconvenience at all. Come, come, my boy."

This kind though whimsical importunity, together with the polite delicacy of the Londoner, who could not venture upon a direct refusal, finally effected the point, and he took a seat in the old milk-cart. He was not a stranger in Mobile, but had just returned after an absence of some length. He was well known in high and fashionable society, among which he had now come to enjoy the delights of another Winter in the South.

"Ho! ho! woa! ting-a-ling-a-ling!" Right in front of the most fashionable house in town De Camp stopped to wait for the coming of the black servant. His friend was almost dumb with horror and astonishment.

"De Camp, I'll get out; I know I must inconvenience you."

"Sit still, my boy," said De Camp, seizing his friend's shoulder and forcing him down to his seat again; "there's plenty of room, and if there wasn't, the pleasure of an old friend's society—Lord bless us!"

Out came the servant, and De Camp served out the usual morning's supply from one of the cans. Off he drove again, and there stood the negro girl, grinning from ear to ear at the odd ride such a gentleman was taking with the old milkman. Again they stopped at an old shanty, and a slattern woman with a brawling child in her arms was served with a gill of milk into a broken and greasy pitcher. Then they wheeled across to the next corner, where a boarding-house was duly supplied; and still the serving people invariably stared and grinned at the old cowman's elegant companion! He was at length fairly dumb with vexation and dismay, and submitted to his fate in silence. De Camp dragged him in his old cart half over Mobile, and finally wanted to put a climax upon the absurdity by going to the Mansion House for a morning drink! This, however, was imperatively overruled by the annoyed guest in the milk-wagon, and in due time for the promised beefsteak they arrived at the little farming residence where the decayed manager kept his cows.

Poor old De Camp! At the age of seventy years he followed this milk trade in Mobile, combining with it an engagement in the theatre, where he played nightly, and sometimes in three pieces. He milked his cows himself, at five o'clock in the morning, drove into town and served his customers, returned out home to breakfast, walked in to rehearsal at the theatre and out again after performing this duty, then came in at night, and returned (generally on foot) after the play, to be up and milking again at five in the morning—and this at seventy years of age! Yet so unfortunate was he that his fine salary in the theatre was swallowed up by ill-luck with his cows, and so he still continued in poverty and embarrassment, notwithstanding indefatigable toil and exertion, until the day of his death. Poor old De Camp!—*The South Carolina Agriculturist.*

"NO TROUBLE, THANK YOU."—When the lady of an elegant mansion of Galveston avenue came to the door the letter-carrier was very mad. He said, "I've been knocking at the door for the last fifteen minutes." "Oh, don't distress yourself about it on our account. You didn't disturb us at all. We are used to it. We thought it was only a tramp!" And that letter-carrier tramped off, shaking his head and saying something about his salary being too small.—*Galveston News.*

BILLIARDS.

A GREAT MATCH FOR $500 A SIDE. Schaefer Defeats Sexton in the Nick of Time—How the Game was Lost—Systematic Billiards Vanquishes Dash and Rebukes Applause—Dollars to Cents Go a-Begging—A New Match for $1,000 a Side.

Played under exceptionally favorable auspices as regards the styles of the contestants, the first public cushion-carom game ever seen in this city was a success, viewed in almost any aspect. As we pointed out last week, two players better calculated to show this style of billiards to its fullest advantage could not be chosen; for while Sexton would of necessity play that kind of billiards which is easiest to anyone who practices but sparingly, Schaefer would from choice play that kind which requires first a cultivated touch and afterwards almost constant practice. It was foretold that Sexton would play the ding-dong, hap-hazard strokes all over the table that win so much applause from the inconsiderate, who number about ninety-seven out of every hundred spectators, and that Schaefer would aim at what this paper has so often spoken of as "the trick of cushion-carom playing." Sexton did not seem to think that there was much in this "trick," and he ignored it in practicing; and yet by it Schaefer won a game that he would have lost had the number of points been fewer, and that he might not have won had the game of Feb. 25 been fifty points longer.

It is only when a game is as yet an experiment that playing like Sexton's can possibly be relatively powerful. The tendency is towards nursing, no matter what the game; and, were Schaefer to practice cushion-caroms steadily for six months, he would so develop the "trick" in the corners of the table that a player like Sexton, who practices but little, would have to introduce the balk-line in order to have a chance at cushion-caroms with Schaefer. Thus a new game would be made of cushion-caroms, and Schaefer would enter upon another experiment, as the result of which in six months' time he would be nursing the balls *along the cushion, in the middle of the rail.* Not even forcing a player to make two cushions would stop nursing. The only style of play that stops it—and we have always held that it is not desirable to stop it—is that known as three-cushion caroms. Nursing must always be a power in billiard-playing, unless public contests are to come to a standstill; and it was in recognition of this view that the balkline was introduced into the Champion's Game. It was not for the purpose of absolutely preventing the crossing of it that the line was drawn, as is popularly but erroneously believed, but in order that the player *should* cross it—sometimes safely, and at other times disastrously, just as his judgment might be sound and his hand steady, or otherwise. The line was designed to improve players by requiring greater accuracy of stroke as regards both strength and direction, especially in manœuvring the balls for continued position; and the original project was to make the Champion's Game a school of billiards by establishing only a yearly championship. At every succeeding year, when the new championship should be instituted, the line that was originally but 14x28 inches was to be extended in proportion as the "average" of the preceding games showed improvement. This idea has not been carried out, the chief obstacle in the way of it having been Schaefer and Slosson, who at the outset opposed any system designed to reduce nursing to reasonable limits, and who had to be coaxed to accept even so short a line as 14x28. As the idea has not been carried out, spite of our having never ceased to call for a lengthening of the lines, we regard the Champion's Game, no matter how favorably it may be looked upon by others, as a failure in the sense that it has been accorded no opportunities whereby its main purpose could be gradually developed. The popular idea that as it stands it was expected that it would stop nursing is one of the oddest things in connection with it. It was plainly stated that with practice players would overcome the line to a great extent; and so long as that line was to be but 14x28 inches, it was a part of the plan to *coax players to keep away from the line by placing a heavy premium on caroms made all over the table.* Sexton, as to whom the scores of the contests he has figured in show that he would never have lost a game under the system of graduated values for caroms, opposed this feature under the notion that it would give such a player as Vignaux a marked advantage, whereas neither Vignaux nor any other French expert has ever been a compound-cushion player, the un-Americanized Frenchman's excellence at cushion play consisting of caroms made by from one to two cushions. In negativing this proposition for graduated values, Sexton was "biting his own nose off." It was only by "the skin of his teeth," and because around-the-table play tells most when a game is new to players, that he won the tournament at the Champion's Game, and he has never been able to win a match since, thanks to a "streak of bad luck," as his friends term it, but which had clearly seized upon him so early as the time when he went against his own interests in the matter of graduated carom-values.

As regards cushion-caroms, the oftener a player of Sexton's present style makes matches the farther off he will come from winning, if in practice he continues to adhere to that system of play which invokes so much applause from the spectators. This hammer-and-tongs work, as we have repeatedly pointed out, is very pretty billiards, but it is assuredly not match-billiards. There can be too much playing around-the-table, since its tendency is to unfit a man for anything else. On the other hand, there is but one decided advantage in being able to play well around-the-table, which is that the man who can do it can play for safety and break the heart of the man who is feeble at long-distance shots. If the latter plays "safety" in retaliation, his heart is broken all the same, because the other will very frequently count. There was no such advantage to Sexton in the last hundred of last week's game, however, for at no time of the night did we see him play a deliberate stroke for safety. He has become too great a respecter of the silly prejudices of the bulk of the spectators, and too covetous of the applause of people whose opinions are worthless because really they do not know what a practically good billiard shot is. They measure it by distance, and think that it must necessarily be a "cracker" because the cue-ball travels ten feet instead of but two, and goes like a shot from a catapult, as it does from Sexton's cue, whereas some other player's cue-ball seems to have a dronish, half-dead, lack-confidence motion, although it really does its work better than Sexton's, because it gains position a little oftener. About three years ago, Sexton in Tammany Hall gave a deliberate miss for safety in playing Slosson for the Delaney championship, and he was hissed. After the game he spoke about "the fools who hissed;" but we cannot recollect that we have ever seen him since give a miss for safety, and he has never won a match since. He lost last Tuesday night's game for just about the same reason that he lost his two matches with Schaefer at the Champion's Game. In his abundance of confidence, augmented by the applause he always gets, he overworked himself, became tired out, and was naturally anxious to finish. Not one person in ten thousand realizes the vast amount of work, physical and mental, required to play the hammering billiards peculiar to Sexton of late years because he has lost his capacity for truer billiards; and the labor is all the severer when the game is cushion-caroms. When Sexton got through last Tuesday night, there was more exhaustion depicted in his face than we had seen there at the close of any other match. There was also more anguish. "I have been taught to believe there is a heaven," said he; "but I am sure that *this* is hell." And it was the applause that raised it. It is a pity that Sexton does not swing a slovenly cue, like one or two players who have been more successful of late years; but there is so much dash and elasticity in his mere motion with the cue that it is apt to make some of the simplest shots appear to be what most people would term "brilliant," whereas the same carom, played by someone else, would pass unnoticed, because effected by a slower ball. Any game that Sexton plays nowadays is certain to be regarded as brilliant. The fact that it is cushion-caroms scarcely makes it much more so. Given an opponent of the same style as himself, and a straight-rail game would be brilliant between them. Given an opponent of the same style as Schaefer, and Schaefer and his antagonist would show but little "brilliancy"—except that corner-work in which professionals can see brilliancy—even at cushion-caroms.

THE PLAY.

Considering that to the public cushion-caroms are a novelty, and also considering that for many years a class of people have been felicitating themselves that the systematic mode of play called nursing is not billiards, and that haphazard work up and down the board is what balls and cues were really designed for, the attendance was lighter than we had expected to see, the more especially as times are rated good. To those who sat near the table the house looked full; but this was because those in the rear had to stand up to see anything. About twelve hundred persons were present. Rows upon rows of seats at the rear were vacant, and there was no more money in the house than when Sexton and Schaefer played in Tammany Hall their first match at the Champion's Game. It was a six-hundred-dollar house in Cooper Institute, and that was all. The reason for this is not that the game was cushion-caroms. Had the players been other than Schaefer and Sexton, there would not have been even that much money in the box-office. Budd Scofield of Judge Gildersleeve's Court made his first appearance before the public since the night when in Tammany Hall he refereed the only Champion's Game in the tournament of October, 1879, that Sexton did not win; and it was Sexton who, with the consent of Schaefer, sent a request to Scofield to mark the game of last Tuesday night, which he did acceptably. The referee was Dudley Kavanagh. Lon Morris acted as umpire for Schaefer, and Joseph Dion sat comfortably and complacently in his chair as umpire for Sexton. It was twenty minutes past eight when play began, and Sexton won the lead, choosing, also, the white ball. He counted, made two, and then miscued. On miscues the two players were about even during the night; but in making fouls Sexton had a disadvantage, as off the one he made his opponent got in one of his runs in the twenty-block. Schaefer began the contest in the liveliest manner imaginable. The balls came his way at once, and his "average" was nearly nine in the first half-dozen innings, thanks to a run of 19 in the second inning and one of 26, the highest of the game, in the sixth. The stupendous and fortuitous character of play like this at cushion-caroms may be inferred when we state that Schaefer has not done so well at the opening of some straight-rail games he has played in public; and of the four Champion's Game matches he has played he scored in the first six innings but 35, 46, 28, and 57. In fact, in one of those Champion's Games the winner scored but 26 in the first nine innings, while in another the winner, who was Schaefer, scored but 34 in eleven innings. The *counting* difference between the two games, as Schaefer plays them, is nearly 700 per cent.; and properly Schaefer in the first six of his cushion-carom innings, in which he scored a total of 55, should have made a total of but six points to be in keeping with his average play at the opening of Champion's Game matches, and but 22 to be in keeping with his average play last Tuesday. Sexton never reached double figures until the sixteenth inning, when he made 15. These were of no service to him, however, as in the next inning Schaefer ran 16, and he made double figures again (19) before Sexton did, the latter's being 21, the highest he made that night. It came to him in the thirtieth inning, and reduced the lead of Schaefer, which had been as much as 45, to about 124 to 101. The next time Sexton doubled up it was to make 11; but within four innings Schaefer by his juggling in the corners put up 10, 12 and 18, and it was not until about the fifty-seventh inning that Schaefer was overhauled. Then the marker called: "Mr. Sexton, 207; Mr. Schaefer, 205." Sexton played the whole of his third hundred in twenty-one innings, his chief runs therein being 12, 18 and 19, and his lead at times amounted to about thirty points. At last, when Sexton was standing at 314, that foul shot of his enabled his opponent with a run of 20 to come within one of collaring him; but steady playing aided Sexton to widen the breach again until at one stage he had but 8 to go, while Schaefer needed 43. Tim Flynn, who was backing Schaefer, offered unavailingly to lay fifty dollars to five, and as to a bet of two hundred dollars a side that he had laid before the game began he offered fruitlessly to take three dollars for his chance in the four hundred! A party who had bet John Sexton one hundred and fifty dollars to one hundred and twenty offered to take twenty dollars for his interest in the two hundred and seventy, but John would not have it. One gentleman sold a fifty-dollar pool-ticket for a dollar, and left the hall. These are but a few samples of the prevailing sentiment, and to assume that Schaefer even dreamed that he could win the game is to attribute to him sounder judgment than any of his backers possessed. The most confident of them, a St. Louis poolseller, had at one time, when Schaefer was about thirty-five ahead, bet one hundred to fifty; but he had stopped offering to bet on Schaefer long before the time when the game was 43 to go to 8, and for fifteen minutes there had been no chance to hedge.

The game was lost by Sexton in this way. The repeated rounds of applause that greeted his hard-hit caroms made him believe that victory was his beyond peradventure, and he perceptibly relaxed his caution. He always plays quickly, that being his firmly fixed style; but at no other time that night did he play so quickly as when, having run 14 and increased his score to 380, he got to work on a run of 12. When he started that run, he had but 20 to go, and he would probably have made that number off the "break" before him if he had not been in too great a hurry to finish the game. He slipped up, and Schaefer got in a run of 23, all adroitly made, though not of the kind to win applause except from professionals. The next disaster to Sexton was his missing a cushion-draw along the end-rail that he should have counted on, and then he missed by a hair a round-the-table shot that perhaps he should not have played, and that let in Schaefer to the tune of 14. If Sexton had paused over this shot as long as he did over one later, when it was not in his power to give a miss without putting Schaefer out, he might have played deliberately for safety. It was now that Schaefer's beneficent fairy came into Cooper Institute. He was trying all he could to count, never thinking of safety; and yet he had the good fortune, when he failed, to see the balls safe. One of these failures was on a fantastic masse, the balls ranging themselves, with Sexton's dead on the cushion, so that the Bowery champion could not count once in five times even when there was nothing at stake. Schaefer's last failure to count was on an easy shot, and yet he happened to leave Sexton a veritable problem of a shot—for that stage of the game. Sexton pondered over it for fully two minutes, since a safe miss was out of the question, and safety could not be secured by simply hitting one ball. Here delay seemed fatal. In pondering he misjudged the distance and cut the first ball too fine, and so he just fell short of the second ball after his own had taken the cushion. Had he made the shot, he would probably have won the match and saved the money he had made in the main stake. His missing it cost him, between stake-money, the receipts, and the fact that the loser of this match was required to pay all expenses, about one thousand dollars. It left an easy shot for Schaefer, who, not having a dollar in the main stake, had an easier conscience than Sexton, and won this remarkable game by a score of 400 to 396, on an average of 3.45-51. There have been other such victories. There was that achieved by Schaefer in the Brunswick & Balke tournament in the same hall, when it was dollars to mills that his opponent, who was in too great a hurry to finish, would win, and when Schaefer, as he went to the table, said that his doing so was useless. Then, again, there was that achieved in Irving Hall by Cyrille Dion over John McDevitt, when a well-known amateur wagered one hundred dollars to five on McDevitt and offered to repeat, but without takers. McDevitt was so excited that he actually warned Dion, who was in hand on a pocket table, that he was about to play a foul shot, instead of letting him play it and then claiming foul. Dion changed his shot, and ran 14 and 2, and so won a match in which he had but three minutes before had 16 to go to his opponent's 1. This was McDevitt's first three-ball match in a public hall, and he never played another match of any kind. A more striking similarity is the cushion carom match in which a player who had about 42 to go to the other's 7 beat the latter by one point in 300. It is odd that to do it he made runs of 20, 3, 14 and 5, because it was runs of 23, 14, 5 and 1 that beat Sexton. Possibly it ceases to be so marvelous when we consider that the player who by a single point won a game that his backer's had given up was—Jacob Schaefer.

There remain a few remarks to be made. As showing that this experimental cushion-carom match was played in precisely the contrasted ways in which this paper predicted it would be, we call attention—in preference to printing a long score of 102 innings, made up of ciphers and single figures chiefly—to the fact that Schaefer made fifteen runs of double figures, aggregating 243 points, as follows: 26, 23, 20, 19, 19, 18, 18, 16, 15, 14, 12, 12, 11, 10, 10. Sexton made but ten runs of double figures, aggregating 150 points, as follows: 21, 19, 18, 15, 15, 14, 13, 12, 12, 11. This shows a balance of 93 points in favor of the wizardry of the corners: but it does not show all, because Sexton's double-figure runs were chiefly made around the table, while several of Schaefer's runs above 4 and below 10 were made in or near the corners. That Schaefer showed no marked superiority over Sexton in the matter of getting the balls together, and was therefore indebted to chance in a great measure for his opportunities to nurse, is apparent in the fact that after counting in an inning he failed to make the second shot no fewer than twenty-three times, while Sexton, allowing for the point that was given him for Schaefer's accidental miss, failed to continue on in only fourteen of the innings in which he counted. As to ciphers, Schaefer failed to count in about thirty-two innings, while Sexton failed in but eighteen. One point in favor of the contest was that Sexton and Schaefer are both rapid players, and they both jumped up and down with such alacrity, when it came their individual turns to play, that the game never lagged. This helped to keep many a spectator in his seat, but hundreds of others were kept there because it is not easy in Cooper Institute to get out of them. Had experts of the slow and labored styles of Maurice Daly and Vignaux or Rudolphe played this game, although averaging just as much as Schaefer and Sexton did, it would have worn out the spectators, and not been over before one o'clock. Those rushers Schaefer and Sexton played it inside of three hours, when even Sexton had counted upon its occupying at least four. In fairly flying over the course the players were materially added by the fact that, contrary to expectation, the referee had nothing to do. There was scarcely a failure to count or a foul that its maker did not concede without the formality of having his opponent claim it. For a wonder, there was never a dispute as to whether the cue-ball hit the second object-ball and the cushion at the same time, or whether it hit the cushion before touching the second ball. This not only saved time, but also elevated the "average" slightly; and this allusion to the "average" reminds us that if the words of last week's CLIPPER had been heeded there would now be no gnashing of teeth in the Bowery: "If Schaefer wins the match," said we, "the average should be at least three and a half; but Sexton can win it on less than two and a half." This was saying as plain as propriety would permit that the manifest duty of Sexton, the superior around-the-table, was to see that the average was kept down by his playing for safety. Unfortunately for himself, and luckily for Schaefer, Sexton had not much time for newspaper reading. There is another matter worthy of emphasis before dismissing this most uncommon contest. Analyzed closely, the game of cushion-caroms is billiards simplified, as the three-ball game is in reality simpler than the four-ball. The proof of this is that the professional could not give the amateur as much odds at the three-ball game, in the days when he was playing both, as he could at the four-ball; he cannot to-day give him the same relative odds at cushion-caroms as he can at the three-ball game; and at the two-ball game he cannot give him one-half the odds that he can at cushion-caroms. Those who have followed us since, in 1866, we first advanced this doctrine need not be told now why what seems so improbable at the first glance is really true. Suffice it to say to both Schaefer and Sexton that if they continue to play cushion-caroms they will both unfit themselves for regular billiards. In cushion-play there are three lines of strokes that come up so infrequently that a man in time will become weak at them for want of practice. These are "spreads," "follows," and "draws," since all improvement at cushion-caroms must tend to dispense with those shots by cultivating those of one and two cushions near the corners. There were two shots towards the close of the game that were fatal to Sexton. He attributes the loss of the game to but one of these shots. That was a "follow" to the side-cushion and a twist thence to the end-cushion. The other was a short "draw" along the end-rail.

The next day Sexton went into the den of the lion, who just now is Schaefer, and made a new match, to be played within a week if a suitable hall could be obtained. On the following day he bearded the lion again, and raised the stake to one thousand dollars a side. The game will in all probability be played on Saturday night, Feb. 26, in Tammany Hall. A Collender 5x10 carom table is to be used, as before, and in all other respects save stake-money the match will be the same as its predecessor, even to the loser's having to pay expenses, which feature is one that can scarcely be unqualifiedly commended. It is certain to place one player at a greater disadvantage than the other, practically, although in theory they will stand equal, since each is popularly supposed to back himself and pay the expenses if he loses. The one who actually does back himself and does pay the expenses must have considerably the worst of such a match. He has to carry too much weight both in his pocket and on his mind. It is to be regretted that so early a date has been chosen. The time is almost is too short for Sexton to hope to get the corner-knack down, and he will have to play the new match pretty much as he played the old—zip! bim! diff! all over the board. To play the nurse, he would have to moderate his stroke, which he can scarcely do in a week's time; and moderating his stroke and playing *billiards* would break the hearts of the people who applaud. Applause at billiard-matches in the olden time was barred out by a rule of the game.

STRAY SHOTS.

Eugene Kimball and a party from Rochester, N. Y., were in town to see the caroms made from band to band, instead of from ball to ball...... Louis Shaw gave exhibitions on Feb. 15 and 16 in Philadelphia........Maurice Daly got back from France on Feb. 14. It was of Daly that Slosson said in one of the eleven different stories he has published since his return that he indignantly cried out: "Take his pocketbook, why don't you?" and it was of Daly that he said in another of the eleven different stories that he squared himself to fight every Frenchman in the vicinity of the table, and came very near being killed in his desire to see the American get fair play and a chance to shoot. Daly, as if repudiating the suspicion of patriotism where dollars and cents between Vignaux and Slosson are concerned, is reported as saying since he came back that he did not see whether or not Vignaux counted on the disputed shot, that he did not understand the referee as having decided that Vignaux had not counted, and

that he does not believe that the referee so decided. This is what THE CLIPPER has all along believed, though possibly for not the same reason as Daly......Schaefer did nearly all his work by jerks last week, as is customary with him. At about every hour he would do some playing, so that his first six innings showed an average of nearly nine points to the run, at the outset of the second hundred six innings of 10, 12, 2, 19, 3 and 1 showed an average of eight, towards the beginning of the third hundred six innings of 2, 0, 10, 12, 1, 18, showed an average of seven and a third, at the start of the fourth hundred six innings of 10, 12, 2, 5, 0, 29, showed an average of over eight, and the last six innings of 0, 23, 5, 14, 0, 1, showed an average of seven and one-third. The innings we have cited are all consecutive. Other half-dozens can be picked out in which he did not "average" more than the fraction of a point. In the five sixes whose figures we have given the certainly lucky and the possibly plucky Schaefer scored a total of 235 points, which left him but 165 to make in the remaining seventy-two innings. His jerks always came to him near the beginning of one hundred and the ending of another. Had they come in the middle of the hundreds, he could not have jerked out. Jacob has the St. Vitus dance where it does him the most good......Louis Shaw played in Baltimore on Feb. 17 to a reported good house, and on the 18th he started to fulfill his engagement with Michael Scanlan in Washington......Clary, partner of Harry Howard in the room in Troy, N. Y., was present at the cushion-carom game in Cooper Institute......At the close of that affair, an unusual incident occurred. As the people were leaving, one of Schaefer's backers offered publicly to match that expert against any man in the world. A gentleman near by at once responded to the effect that he was the man for the other's money, and it needed no guessing to surmise that Slosson was the man to play in behalf of the acceptor of that ill-timed challenge. Some time later, when all the different parties came together, the first proposition was for a game of 3,000 points, for that pernicious innovation of five nights had to be rung in for the purpose of increasing the gate-money fivefold and quintupling the commissions on pools or other bets—a billiard go-as-you-please. It being thought that the public would not flock to see so short a "string" as 600 a night, it was suggested that the total be raised to 4,000, so as to make the divisions 800 a night. The game chosen is the Champion's; but the contest is not, contrary to what has been published, for any championship. It would not surprise us at all to see it played in Madison-square Garden or the Rink, where certainly all go-as-you-pleases in this city should be held. Of those who are either players or backers, all but one was interested in the billiard go-as-you-please in Madison-square Garden in 1879. When it was made, the present contract between Schaefer and Slosson was for what among poolsellers is called "blood." The backer on one side is a poolseller, on the other he is a gentleman who has been interested in enterprises with poolsellers, and a poolseller is stakeholder. Billiard men have nothing to do with it, and the daily newspapers will be expected to work it up after the manner of pedestrian enterprises. As it stands, it is an honest match, we firmly believe; but the five-night feature will hurt it in the estimation of the public. There is no necessity for five nights, so far as determining any question of skill between billiard-players. A string of 800 points will answer as well. There stares us all in the face the cruel fact that, of the three long sieges in this city and Paris, the player who was ahead at the close of the first night was ahead when the funny business was concluded. There can be but two objects in making the game cover a number of nights, as at Madison-square Garden in 1879 and in Paris in 1880. Neither object is pure sport. As to the chances of the two players, assuming that they will be as earnest in the middle of April as they assuredly are now, Slosson can beat Schaefer much more easily at the Champion's Game than Schaefer can beat him at cushion-caroms, which Slosson has probably never played fifty times in his life. There is this chance in favor of Schaefer, however. They tossed, we believe, for choice of tables, and Schaefer won, naming a Brunswick & Balke. The stake is $2,000 a side now. In our opinion, the Slosson side could better have afforded to wager four thousand to three than to have lost the naming of the table. One table is practically as good as the other for match-playing, so long as both men can have a reasonable time for practice on it; and, consequently, the loss of toss will make no difference to Slosson if he can feel confidence in the two tables he will have to use to play the match. He has not had that confidence heretofore......The warmth between the backers of Schaefer and Slosson has radiated so as to revive the disrelish that Eugene Carter and Thomas J. Gallagher first experienced for each other about three years ago. They are matched to play the Champion's Game, at O'Connors' room, on a Collender table, about March 22, the stake, as reported, being five hundred dollars a side. Short as the 14x28 line is for a Slosson or a Schaefer it is long enough to make a good contest of it between Gallagher and Carter.........James Sexton of Boston came on to last week's game, and stayed the week out. He was accompanied by several Bostonians well known in the world of sport.........Schaefer was a spectator at Harry Miner's Theatre on the night after he had laid Sexton out as cold as a wedge, and on the night of the 18th he and Slosson and Schaefer, with the latter's chief backer, were all at Miner's together......Beginning Feb. 19 Sexton and Schaefer will practice together alternately at their rooms.

CRICKET.

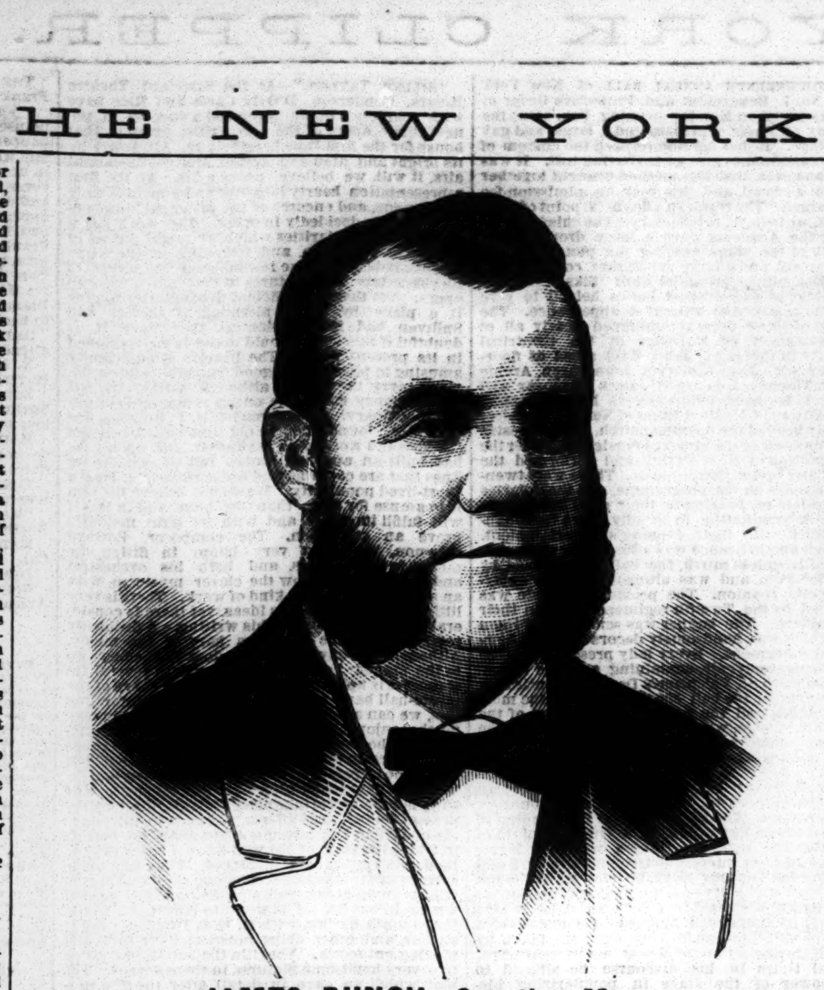
SCRAPS OF BYGONE CRICKET.

E. M. Grace made a remarkable catch at point some years ago. He rushed forward and caught the ball very low down with his right hand; in doing so he toppled over, and raised his hand in order to save the catch, and consequently for a second rested on his elbow, no other portion of his body then touching the ground, but, recovering himself, he tossed the ball up and brought down a hearty round of applause......A lamentable celebrity will ever attach to the match between the Marylebone Club and Ground and Nottinghamshire in 1870, through the fatal accident to George Summers, whose death resulted from a ball bowled by Platts in the second inning. Summers had made 41 in the first inning, and the first ball bowled to him in the second inning was the fatal one, Platts, a very fast bowler, delivering a ball that rose suddenly and hit him on the temple, causing his death in a short time. The wickets were excellent, and the sad mishap was much regretted.........Considering the wide sphere for skill in cricket, it is remarkable how much it is also a game of chance. Few matches are played without the losing side missing, as many catches—all within the power of the same men on lucky days—as would have turned the scale in their favor. Sometimes the sun blinds a man at a critical moment; or the wind gives a bias to the ball; or the rain makes the ground "bumpy" for one party, after being true and even for the other. The long shadows of evening are also puzzling. One afternoon we saw a crafty bowler pitching the ball exactly at the shadow of the batsman's head, a dark and moving spot upon the ball. But the most vexatious thing for a batsman is to see a spectator standing just in sight of the ball, and moving as it comes from the bowler's hand. There are many other points for fortune's favors. Many a skying ball falls where the enemy is not. Many a ball meriting a wicket works aside. Many a man receives only as the fiftieth ball, and, after a score of thirty, the ball that might have stopped him with no score at all. Very much depends on the ground. A grassy ground favors a twist; a hard and lively one favors slow bowling; then some grounds, if not quite level, would render swift bowling almost impossible to face. However, the effect of chance is chiefly negative. It sends back a good batsman without a run; but it is not on record that any man but a good batsman ever made a large score against a good eleven.........It may be curious to some to know that a female was the first who introduced round-arm bowling. Mr. Willes practiced cricket all the year round. In Winter he would order a portion of the lawn to be cleared of snow, and in the absence of a professional bowler he would say to his daughters: "Come, girls, put on your snow-shoes, and let us away for a little practice." Until then underhand bowling was the only style. The flowing dress or shawl prevented the underhand delivery, and accordingly the young ladies were obliged to raise their arms and deliver the ball horizontally. The substituted style succeeded in puzzling Mr. Willes, and "upon the hint he moved," practiced the round-arm bowling, and, although at first it met with violent opposition, it soon came to be generally adopted. The great change in the character of cricket thus brought about lead to a very searching examination of the real principles of round-arm bowling, and probably no subject appertaining to cricket underwent so much learned discussion.....Old Lilywhite said that when he got "warmed up" he could hit a penny placed on the top of the stumps three times out of four, especially if the batsman played back. He was noted for taking the wicket about an inch below the top of the leg-stump, usually knocking it down in company with the bails. On his monument is cut a wicket in the act of being upset by one of these balls. "Lumpy," a celebrated bowler of olden times, won a wager that he would hit a feather once in three balls. ......A slow underhand bowler, in a match in 1861, bowled one hundred and seventy-two balls with such accuracy that only one passed the wicket, and from that one the batsman was stumped......In a game played in 1849, Adams either bowled, caught or had caught from him every wicket except those run out. ....In 1850, Wisden, playing for the North vs. South, bowled down all the wickets in the second inning of the South. His performance was the more wonderful as the batsmen opposed to him were nearly all first-class. The feat has been done by a few others, but never in a great match or against such good batsmen. Without exaggeration, every ball bowled twisted in a yard from the off......In the game between English and American residents of this city, played at Hoboken, N. J., in 1860, James Creighton, a then noted baseball-player, clean bowled five of the English wickets in six successive balls, a feat which has been performed by scarcely anyone else in a match of any note at all......James Challen, a fast round-arm bowler, on Aug. 31, 1855, performed the wonderful feat of getting an eleven out for no runs in their first inning......Arthur Cazenove bowled sixteen wickets in a match played in 1853, securing the whole ten in the second inning. In the same contest, also, he bowled five wickets in one over. By accident the umpire allowed five balls, and with each ball Mr. Cazenove lowered a wicket......In the Cambridge-Oxford match in 1862, R. Lang, a very fast bowler, bowled down five wickets with six balls, breaking the leg-stump clean in half in one instance.........George Freeman in 1866 bowled seven wickets in nine successive balls, and obtained fifteen wickets for nineteen runs, delivering at one time eighteen consecutive maiden overs......George Brown was perhaps the fastest bowler that ever delivered a ball. It is recorded of him that on one occasion he bowled a ball at such a terrific pace that it actually killed a dog who was standing behind a man, the ball having to go through the man's coat, too, before reaching the dog. In bowling, he always had two long-stops.........The long-stop for Brown's fast delivery used to have a kind of sack stuffed with straw to protect himself from injury.........A somewhat curious incident took place about fifteen years ago. E. M. Grace, finding that Jupp held his place at the wicket, in defiance of his most insidious and trying balls, resorted to an expedient which, in the hands of a tyro, would have been fraught with risk, but with such a judge of pace and distance as himself soon produced the desired effect. He bowled a "full pitch"—not an ordinary one, but some thirty feet high—and descending upon the wicket at an angle altogether unlooked for by the batsman, who, however, drove the awkward visitor to leg and scored two runs. A second one followed, whereupon Jupp, who perhaps had fancied the first ball accidental rather than designed, turned sulky, and, with no attempt at defence, allowed the ball to take its course. Still the wicket stood intact, but a third ball, better judged than its predecessors, and alike disregarded by Jupp, broke down his stumps. The umpire declared in favor of the bowler, but the lookers-on hissed and denounced it as unfair and "no cricket." No doubt it was legal, the sheer simplicity of this mode of attack alone puzzling the batsman. A little practice would soon enable a batsman to cope with such bowling, especially as the extreme necessity of accuracy in pitch would offer more loose balls than other styles.........A great bowling feat was achieved in a game played in this city between Canada and United States nearly thirty years ago, Winworth, an underhand bowler of the Toronto Club, taking four of the best wickets of the United States eleven in four consecutive balls......Platts a few seasons ago had a wonderful bit of bowling come off, delivering ten balls for seven wickets without a run, the whole of the opposite side getting the meagre score of 4, including a bye......In a game recently played the bowler delivered a ball which sent the off-ball flying forty yards from the wicket......The magnificent bowling of George Freeman of the English eleven in the international matches played in this country in 1868 has, perhaps, never been surpassed, delivering, as he did, 389 overs (256 of which were maidens) for 126 wickets, at a cost of 221 runs, thus averaging but twelve balls and something less than two runs to a wicket.....A curious incident once happened in a match. A batsman had a substitute to run for him. The ball was hit gently behind the wicket and rolled to the substitute, who politely picked it up and handed it to the fielder, who asked "How's that?" And, although it was rather sharp practice to ask the question, the umpire could not do otherwise than to give the batsman out for "handling the ball," on the ground that he was responsible for the act of his agent, the substitute.

BASEBALL.

BASE-HITS.

May a defeated baseballist be called a blue pitcher?......Amiable men make the best players; they are not easily "put out."......A small man will last longer than a big one for pitcher. "Little pitchers have long (y)ears."....A Chicago contemporary some months ago, when its professional nine met with a signal defeat, gave vent to its disgust thusly: "Now let us give up baseball. Let us take a high moral position and denounce it. This is our policy. Let us consign it to the limbo of disrepute, with old sledge, keno, thimble-rig and such degrading games. There are enough strictly moral and refining games that we can play as well as anybody on earth. In the intricacies of croquet we can take the champion belt. We can show some lively play also in the line of cat's-cradle, in the complications of Copenhagen, the osculations of ring-around-rosy, and the sprightly and humorous remark which Simon makes respecting the altitude of the human thumbs. Let us give up baseball, and devote our undivided attention to moral and intellectual games."........The sensational play-constructor has availed himself successively of the Mississippi steamer, the Erie Railroad train, the bowie-knife, and the trip-hammer. He has produced marvelous effects in "After Dark" with a real railroad train, and in the "Long Strike" and "Across the Continent" with a real telegraph instrument. He has gotten up a boat-race in "Formosa" and a horse-race in the "Flying Scud." His hero has played *ecarte* in "Money," and held four aces at a critical period in "Kit the Arkansas Traveler." And yet, we say it to his shame, he has never made baseball a feature of his work, whether comedy, play, or burlesque. Considering that about 600,000 Americans annually blister their fingers and break their noses at the national game, and at least ten times that number aid and abet them as spectators, it would seem that a mine of untold wealth and popularity has been left untouched. Why not erect a five-act play wherein the athletic hero shall fall in love with a lady beyond his reach, because of her fabulous beauty and wealth, whose papa is president of the Invincible B. B. C., by whose judicious victories and defeats he has acquired millions? The haughty sire might promise her hand to the lover when he can raise a nine to beat the Invincibles. He forms a team, and it is crushingly defeated by a score of 13 to 0. He disappears, but in the disguise of a red-headed, bandy-legged short-stop he reappears with the White Stockings. Betting is 100 to 3 on the Invincibles, and he invests $500,000 on the Whites. The game stands 8 to 4 on the last inning against the Whites, with two hands out. Three men are on the bases, when the hero, after making two strikes, clears the bases with a home-run, and ties. The father trembles and the heroine gasps for breath. The Invincibles have three men on the bases and but one man out. A red-hot liner is sent to the hero at short. He catches it. Drops it. O agony! Hardly has it touched the stage than he seizes it, sends it like lightning to the catcher at home plate; he passes it to third base, and the side is retired on a splendid double-play. The White Stockings then score the winning run. The hero crams $16,500,000 into his vest-pocket, tears off his disguise, seizes the fainting maiden in his arms, and, waving his cap over his head, exclaims—anything........Some months ago the editor of *The Buffalo Express* casually remarked that in his opinion baseball umpiring was not the last infirmity of noble minds, and that the average baseball umpire was, on the whole, not to be regarded as God's best gift to the New World—or words to that affect. The consequence was that the editor of *The Express* got sued by some super-sensitive umpire. The consequence of this consequence was of no consequence, and last week the umpire, finding that his prospects of recovering anything were seventeen shades darker than the flow of Iser in the burial of Sir John Moore, withdrew the suit, thus relieving the prospective calendar of the Court of Appeals of a preferred cause. The chapter of the great American game is full of pensive beauty, and may be said to be composed of one per cent. of incident to ninety-eight per cent. of moral........A batsman tried to block the ball down at his feet, and fortunately failed. As he walked back to his seat disconsolately, a gamin in the crowd sang sweetly "Baby Bunting."........A contemporary says a baseball ground is a place where the wild pitchin' roosts. That is the lowlest hit of the season........Richmond, the left-handed, is studying medicine. He ought to be a good doctor for a foul stomach or a curved spine. ....The Buffalo-Rochester game last year was the subject of the following amusing remarks: "You have seen a man draw back his arm and aim a mighty blow at something, and when the fist arrived at its destination the something was not there? That was the Buffalo Baseball Club yesterday, but they could not understand, they could not believe it. They could find no tangible resistance to their might, and this very fact occasioned their alarm. They struck again and again, and with the same result. Their amazement increased. 'There is no use talkin', boys,' said Galvin, 'it looks as if we had found a club that we could beat, and if it was any other place than Rochester I should think our search was ended. But I guess it is one of their infernal tricks. The first thing we know they will spring some gum-game on us. Go in and hammer away for all you are worth!' And the men obeyed instructions. They seemed to enjoy the novelty of being on the winning side. To be sure, they were playing with phantoms, thin bodies that offered no resistance, but they could see the forms, and knew that they were in the regular positions upon the field. It was a ghastly scene; but still the Buffalo men fought desperately on, playing a faultless game, with the cold sweat of apprehension on their brows. One of them batted the ball towards the short-stop. It was seen to stop as the ball reached his hands, and then a movement of the arm threw it towards the first base; but before it had gone half the distance it suddenly stopped and rolled helplessly to one side. The bisons were paralyzed. They had evidently found a club that could play a worse game than they, and yet they could not believe it. They did their very best until the last, in momentary fear of some terrible mine that was to be sprung upon them, and when at last the ninth inning was concluded they stood and each stared the other blankly in the face. The spell was at last broken by little Davy Force, who had been sitting among the spectators, and who came forward with hands outstretched and words of congratulation upon his lips. Then they looked around for their defeated rivals; but they had vanished in thin air, and the Buffalos, with prayers upon their lips for safety, hurried from the ground."......"It's rather warm weather to go hunting," said Mr. Blinks to Jinks, as the latter passed down street with a double-barreled shot gun on his shoulder. "Who said I was going hunting?" queried Mr. Jinks. "The Lay 'Em Outs are going to play the Kickers to-day, and I'm to be umpire," and he picked his teeth with a carving-knife and passed on......Straub, who caught for the Troys part of last season, is a jolly German, with a strong Teutonic accent. It is related of him that in one of the Cleveland games he slightly displeased the umpire by his constant requests for decisions, always using the language "How ish dot?" Finally the umpire threatened to impose a fine upon him if he did not desist, when Straub turned about, faced the official and exclaimed: "You can't fine me; I vas got nothings comin' to me!"......Buffalo is going to make itself felt next season, says an exchange. Providing they did, the New York hat manufacturers would give them a hearing.......Some of our exchanges made a big fuss last season because a player was not arrested for "stealing a base"..... ....A baseball editor having headed his scores "Spheric Scientists," a rival says the natural inference is that the game is not a square one......A Cincinnati paper is responsible for the statement that Clapp's shout, when telling a player to "go down" for second base, will fetch out the hair on a bald head.......The following was the epitaph on a defunct club: "Died of financial starvation. Oh, the base(ball) ingratitude of patrons who go back on us when we prove victorious over all-comers, or when we get beaten by all. *Foulem oulem say we tuem*. No cards."......Has it ever occurred to baseball men that a milk-pitcher is a good fly-catcher?......A Rochester scribe is responsible for the following glowing description of a home-run hit made in Brouthers in a local game last season: "It was by the eighth inning and the score was tied, with three on each side. A little murmur was heard through the audience, and the people leaned forward to see the mighty man make the greatest effort of his life. He expectorated accurately on his hand, squeezed the paint off the club, cast one long glance at the leaden sky, allowed his eyes to wander to the ingenious countenance of the gentle being who stood before him with the ball in his hand, took in one long breath, planted firmly his gayly comparisoned legs, and then gave the crowd to understand that he was ready. Then the meek and inoffensive James felt called upon to prepare for action. He swung his arms like a windmill for muscle, he kicked up two square feet of turf, he smiled menancingly upon the players individually and collectively, borrowed a chew of tobacco for the umpire, waved one foot triumphantly around his head, and a crow like a rooster told that he was about to deliver the ball. It was a beautiful scene. The very air grew still. The eighteen players upon the field stood motionless. Sweetly mellowed by the distance, the music of a fish-horn stole languidly through the stands and paused a second to witness the result. It was a supreme moment. Suddenly, like a flash, the ball was seen to leave the pitcher's hand. There was a mighty commotion at the plate, and then the sphere was seen stepping heavenward at a prodigious rate. It caromed on a light fleecy cloud, bounded along with increased English to an incipient thunder-cloud, burst it without an effort, took its bearings on a barn in an adjoining field, and commenced to describe a parabolic curve, so to speak, towards the abandoned earth. Meanwhile Latham had vaulted the fence like a feather, and the gigantic batsman was pounding around the bases under a full head of steam, inspired by the cheers and yells of the frantic crowd. The surrounding hills sent back the echoes of his hoof-falls upon the turf. As he flitted past the third bag the ball came skipping back over the fence, and then it was a race home for dear life. The catcher stood ready, braced to receive it. Ball and runner arrived together. Perhaps the man was fairly out, and perhaps he was not; but it required more than human courage to give an adverse decision to the runner under such circumstances, and so the run was counted, and Brouthers was a bigger man than old Hulbert. That was about the size of it. That was the decisive run of the day, and gave the Buffalos something to think about all the way home."



JAMES PUNCH, Sporting Man,

was born at Brisbane Water, Australia, in 1838. He was one of a family of ten boys and girls, and at an early age commenced to "paddle his own canoe," being able before attaining his fifteenth year to handle the sculls with considerable skill. At the age of eighteen he achieved his first victory with the oar at the Balmain regatta, and he was twenty-five years old when, in 1863, he won his last race at the Woollomooloo regatta. He had been a careful man as well as successful oarsman, and soon afterwards was established in the hotel business at Sydney, New South Wales. His keen eye first discovered the special physical ability of Edward A. Trickett, and in the early part of 1876 he took the latter to England, where he (Trickett) vanquished Joseph Sadler, then recognized as champion of that country. Returning to Australia, Punch and his protege met with a most flattering reception, but unfortunately they had a misunderstanding subsequently in regard to money matters, and the breach resulting therefrom was never thoroughly healed. Punch backed Michael Rush against Trickett in the Spring of 1877, this being the last important race, we believe, in which deceased figured conspicuously. He died Dec. 7 last at Sydney, after an illness extending over a period of two months or so, and his funeral, which took place Dec. 9, was one of the largest ever held there. Most of the prominent residents of Sydney were in the procession, which numbered one hundred and forty private and public vehicles. The streets through which the cortege passed were lined with crowds of people, and the principal places of business were closed as a mark of respect.

AN ADJOURNED MEETING of the League will be held in Chicago on Feb. 25, when the schedule of championship contests for the coming season will be presented for adoption. The unfinished business of the annual meeting will also be attended to, including the proposal to do away with the rule making five innings a game in case of rain, and substituting a provision permitting the captain of the club with the smaller score to say whether the game shall proceed.

THE METROPOLITAN CLUB.—A meeting of the directors of this organization will soon be held when a nine will be selected for the coming season from a long list of applications already received. Among the few positions yet to be filled, we understand, are those of pitcher and catcher, and first-class players alone will be negotiated with. All communications for the Metropolitan Club should, in the temporary absence of Mr. Day from this city, be addressed to James Mutrie, Jersey City, N. J.

THE HARRISTON BROWNS of Harriston, Canada, held their annual meeting on Feb. 15, when the following officers were elected for the season of 1881: President, A. Sharpe; vice-president, Alex. Yule; secretary, E. H. Dewar; treasurer, J. Livingstone; manager, J. C. Collum.

JAMES O'ROURKE will manage and captain the Buffalo Club's professional nine next season.

CURLING.

NEW YORK vs. NEW JERSEY.

The sixth match of the annual series between these curling clubs for the Hamilton medal took place at Prospect Park on Feb. 15, on which occasion there was the largest gathering of curlers ever seen on the Prospect Park lake. This match has entirely superseded in local interest the North and South contest, which was for some years the leading curling event of the season, and on this occasion it vied with the best meeting ever seen on the Prospect or Central Park curling lakes, both in the excitement incident to the contest and the interest taken in the result. This interstate match and the annual contest between the Scotch and American curlers will hereafter be the two principal local events of the metropolitan season, the North and South meeting having lost favor, apparently, with our local clubs.

The weather on Tuesday was all that could have been desired, and had the match commenced at 11 A. M., when the ice was keen, that, too, would have been in favorable condition. As it was, however, the contest did not begin until 1 P. M., and by 3 o'clock the effect of the sun was felt on the surface of the ice to some extent, though not to prevent play. Indeed, at one or two of the rinks the ice was quite keen, the planes having been run over it by the Park officials, who were very attentive in preparing everything on the lake to make the meeting a success. President Stevens and Secretary Foulis were early on hand to prepare the rinks and select the players, the latter acting as umpire for the contest. By 1 P. M., the players having all been chosen, and the eight rinks laid out on the ice regularly occupied, the match began, and it was continued until 3 P. M., when there was an intermission for lunch. The eight rinks, with their respective players, together with scores credited to each, were as follows:

NEW YORK.	Rink No 1.	NEW JERSEY.
W. Houston,		G. Atterbury,
David Reid,		T. F. Boice,
A. U. Cock,		J. Dunlop,
A. Pyle, skip, of New York	21	H. L. Butler, skip, of Ivanhoe 25

At the rink the contest was somewhat of a family affair, the New York Mitchells being opposed by the New Jersey Edwardses, as the appended score shows:

NEW YORK.	Rink No. 2	NEW JERSEY.
W. Mitchell,		J. White,
H. Mitchell,		J. T. Edwards,
R. Mitchell,		W. D. Edwards,
James Mitchell, skip, of Thistle	31	W. W. Edwards, skip, of New Jersey 26
NEW YORK.	**Rink No 3**	**NEW JERSEY.**
J. Haffe,		J. Whitpen,
J. Shorrock,		D. Williams,
W. W. Watkins,		J. C. Bailey,
J. McPherson, skip, of Brooklyn Thistle	23	James Stevens, skip, of Jersey City 22
NEW YORK.	**Rink No. 4.**	**NEW JERSEY.**
J. R. Gillie,		R. Bridge,
J. Birkett,		G. Richardson,
A. Walker,		D. Main,
W. Carmichael, skip, of Caledonian	31	R. Downie, skip, of Paterson 26
NEW YORK.	**Rink No. 5.**	**NEW JERSEY.**
R. Kellock,		M. Clark,
D. Ballantyre,		J. Reynolds,
J. Faulkner,		A. Collyer,
G. T. Addison, skip, of Manhattan	41	M. Thompson, skip, of Ivanhoe 18
NEW YORK.	**Rink No. 6.**	**NEW JERSEY.**
J. S. White,		T. Van Idesten,
J. Frazier,		J. Hilton,
Geo. Frazier,		A. Hargreaves,
W. Kellock, skip, Yonkers	41	H. Wardle, skip, of Paterson 16

An additional contest grew out of the result of the play at these two rinks, as owing to the fact that Kellock and Addison's scores were 41 to 41, they had to play off for the medal.

NEW YORK.	Rink No. 7.	NEW JERSEY.
K. McPherson,		J. McKnight,
W. Laird,		W. Stevens,
J. Patterson,		J. Clarke,
J. Irving, skip, Brooklyn Caledonia	20	M. Symmons, skip, of Jersey City 38
NEW YORK.	**Rink No. 8.**	**NEW JERSEY.**
J. Suffern,		P. Buchanan,
A. Maxwell,		A. McGregor,
W. Crawford,		W. W. Love,
W. Symmers, skip, of Empire City	17	A. Phillips, skip, of Newark 26
NEW YORK.	**Rink No. 9.**	**NEW JERSEY.**
A. Henderson,		H. B. McKnight,
G. Henderson,		R. A. McKnight,
Jas. Kellock,		A. McKnight,
S. McCondue, skip, of St. Andrews	34	Jas. Love, skip, of Jersey City 21

When "time" was called by Mr. Fowler at 5.15 P. M., and the score of each rink was given in, the result gave the victory to the New York clubs by the totals of 249 to New Jersey's 218, a majority of 31 shots. As each side had won three of the annual matches, neither has anything to brag of. The contest for the honor of holding possession of the State medal, which is settled by the skip who is credited with the highest single-rink score, was this time a tie between W. Kellock and G. T. Addison, who, under the rules, had to play the tie off.

President Stevens then decided that these skips, with their respective rinks, had to play two ends—one down and one up—to settle the question, and in consequence the players concerned and the spectators went again upon the ice, and, with just enough light to see to play by, the ties were played off. At the first end Kellock scored two points, and at the return end Addison scored two, another tie having to be played off, and this second trial gave Kellock three points, which left him winner by 5 to 2.

Among the side contests of the afternoon was a single-rink match between New York and Brooklyn, at which the players were as follows:

NEW YORK.	BROOKLYN.
Chadwick,	Young,
Leech,	Curry,
Anderson,	Muir,
G. Graham, skip, New York.	D. Casey, skip, Brooklyn.

At first the Brooklyn players had the lead, but towards the close the New-Yorkers rallied and won by a score of 23 to 18.

As the ice at Central Park is unfit for curling, all the games in which the two Brooklyn clubs are engaged to play with the New-Yorkers will be played at Prospect Park, and here, too, the postponed North and South match will be played, if at all.

Among the veteran curlers present as spectators were John Templeton, David Muir, Wilke Merkle and John Smith, the latter of Paterson.

NEW YORK vs. CANADA.

On Feb. 15 a curling match was played at Buffalo, N. Y., between the Caledonian Club of that place and the Thistles of Hamilton, Ont., with the result shown below:

BUFFALO.	Rink No. 1.	HAMILTON.
J. B. Higham,		R. H. Mills,
William Brown,		J. Simpson Jr.,
William Moses,		A. Garthshor,
David Bell, skip	19	J. Simpson, skip 36
	Rink No. 2.	
Stephen M. Evry,		William Davidson,
William Baker,		Dr. A. E. Mallock,
Chas. W. Holloway,		John Crerer,
L. Kirkover, skip	27	John Kerner, skip 28
	Rink No. 3.	
J. Buchheit,		William Southam,
Rev. Wm. M. Hughes,		M. Leggat,
J. Onint,		J. Milne,
Chas. Berrick, skip	17	J. Harvey, skip 29
Total	63	Total 93

ATHLETIC.

UNION ATHLETIC CLUB.

NEW YORK, Feb. 18, 1881.

EDITOR N. Y. CLIPPER—*Dear Sir*: On reading THE CLIPPER of Feb. 19 I noticed an article regarding the organization of a Union Athletic Club. Allow me through the columns of your paper to inform these gentlemen that there was already a club by that name existing in this city. The club I refer to was organized on July 6, 1880, and its officers are: President, C. McMichaels; vice-president, H. Haff; treasurer, F. Ostertag; secretary, P. Neumann; captain, Frank McMichaels. Having sprung into existence before the other club, we claim Union Athletic Club as our name, and respectfully request the secretaries of athletic clubs to address their communications to

PAUL NEUMANN, secretary, 174 Forsyth street.

SHIELDS vs. MEYER.

For some time past the relative ability of James D. Shields, a knight of the razor doing business at 48 Laight street, and Ike Meyer, as manipulators of the Indian club, has been discussed by their partisans, and to put a stop to the matter the former has placed in our hands the sum of twenty-five dollars, with the subjoined challenge:

NEW YORK, Feb. 17, 1881.

EDITOR N. Y. CLIPPER—*Sir*: I, the undersigned, do hereby challenge Mr. Ike Meyer to swing me a match with Kehoe clubs, either light or heavy, with or without juggling, for a gold medal, valued at from $50 to $100. Hoping to hear from Mr. Meyer at his earliest convenience, I should be pleased to meet him at THE CLIPPER office and make all necessary arrangements. I remain, very respectfully, J. D. SHIELDS.

THE SKATING RACE between John Ennis and Rudolph Goetz for the championship and a medal valued at two hundred dollars, came off at the Manhattan Polo Association grounds, this city, Feb. 16. Unfortunately the weather was not favorable, snow having fallen heavily the night previously, and the thermometer rising sufficiently to make the ice soft and slushy. Goetz is the most graceful skater of the two, and he went off with the lead, finishing the first mile a short distance in front of Ennis, but the latter was three seconds ahead at the end of two miles, gradually and steadily increased his lead, and won in 10h. 50m. 42⅛s., by over eight miles. The condition of the ice rendered it necessary to change the track frequently, and, as the actual circumference of the laps was not known, the time given for the race goes for nothing.

A TWELVE-HOUR go-as-you-please race took place at Norambega Hall, Bangor, Me., Feb. 16. There were thirteen starters, and the contest resulted in the success of W. Corliss, with a score of 75 miles 9 laps; Charley Harriman second, with 71 miles 1 lap.

EDWIN BIBBY AND JAS. C. DALY gave a wrestling exhibition, catch-as-catch-can style, at Turn Hall, this city, Feb. 17. The former won, as nobody had any reason to doubt he would, even had the so-called match been other than it was.

THE RING.

DEATH OF TOM LANE.

This well-known English pugilist, who came to this country with his quondam opponent Dan Crutchley about a year ago, under engagement to Owney Geoghegan, died at the New York Hospital on Wednesday, Feb. 16, after a lingering and painful illness. Deceased was a nephew of the redoubtable Hammer Lane (who was beaten by Yankee Sullivan at Crookham Corner, Eng., Feb. 2, 1841), and was born at Birmingham about 1845, stood 5ft. 5¾in., and used to fight at 124lb. His career in the P. R. was quite successful, his record being as follows: Beat Atkins, 11 rounds, 17min., near Birmingham, Feb. 4, 1864; draw with Bishop, Hodge Hill, July 25, 1864, the police interfering; draw with Kenny the Shoeblack, 25 rounds, 40min., New Birmingham, Nov. 14, 1864; draw with China Weston, Birmingham district, June 12, 1865; beat Dan Crutchley, 11 rounds, 1h. 9m., Midland district, Aug. 20, 1866; draw with Crutchley, 3 rounds, 21min., Shropshire, Feb. 12, 1867; beat Dick Fellowes, 33 rounds, 1h. 42m. (two rings), London District, April 4, 1866. He also forfeited $100 to George Probert Nov. 18, 1867, a mistake having been made respecting a deposit. Besides the above, Lane is credited with having fought a draw with Sam Harris, the mill lasting 3h.; beaten by R. Turvey in 1863, and Ferguson, after fighting 17 rounds in 48min. "Fistiana" does not contain particulars of the three last-mentioned battles. Deceased made friends while here, and a number of his brother boxers attended the funeral on the afternoon of the 16th, the remains being interred in Calvary Cemetery.

McGLINCHY vs. DONOVAN.

The Bridgeport boxer Ed. McGlinchy sends us the following rather sarcastic response to Mike Donovan's card in THE CLIPPER of Feb. 19:

BRIDGEPORT, CT., Feb. 17, 1881.

EDITOR NEW YORK CLIPPER—*Dear Sir*: Seeing Mr. Donovan's card in your last issue I would say in reply that I was perfectly satisfied with our past set-to, as it was universally conceded that I had all the best of him, and I am very willing to meet him again at his benefit on Friday, Feb. 25, as I consider it just like finding a fifty-dollar note, besides giving him a chance to recover lost laurels and let Gotham's admirers of the art see him do it. Yours, etc., ED. McGLINCHY.

JOHNNY LYDON is policeman at the big hotel at Rockaway Beach, and also teaches sparring and club-swinging to a class of over twenty pupils. Sam Collyer is engineer at the same place.

JOHN HOGAN, a boxer of local reputation, died at Providence, R. I., Feb. 13, aged 26 years.

EDWARD HANLAN AND WALLACE ROSS are on their way home, having left Liverpool, Eng., Feb. 17, on board the City of Chester.

THE CEREMONIES on the occasion of the transfer of the obelisk to the city of New York by the United States will be held in the Metropolitan Museum of Art, Central Park, on Tuesday, Feb. 22, when the presentation address will be made by Hon. William M. Evarts, Secretary of State.

THE WATERLOO CUP, the principal coursing event in England, was run for on Friday, Feb. 18, and was won by H. G. Miller's bitch Princess Dagmar. Brocklebank's Bishop was second.

THE GAME OF CHESS.

To Correspondents.

J. S. RYAN.—Many thanks for the assurance; do so, by all means.

F. S. PHELPS.—Good! we are well repaid for letting Enigma 1,256 lie over a week. Right, about 1,257.

GEO. E. CARPENTER.—You have done us an essential, practical service, and we thank you accordingly.

F. H. CURTISS.—Try us once more, please.

CHESSPLAYERS' CHRONICLE.—One of our experts contends that Enigma No. 1,256, your Problem No. 437, December, '80, has a second solution from 1..Kt to Q Kt 4, if K to K 8; 2..Kt × P +, etc.; and if 1..P × Kt; 2..B to Q Kt 2, etc. Is it a "true bill"?

A TREAT IN STORE.—Our contributor Geo. E. Carpenter has kindly selected and forwarded us a batch of the choicest problems from the fifth tourney of *The Detroit Free Press*. All not too unwieldy with pieces we shall serve up as opportunity offers.

MONS. S. ROSENTHAL has won President Grevy's prize in the French National Tourney, with ten wins to one defeat; M. Clerc second, 8½ victories; and M. De Riviere third, eight victories. The latter gentleman has the honor of the one victory over the champion.

THE REV. C. D. N. CAMPBELL now holds the challenge cup of the St. Louis Chess Club, Ben S. Wash having voluntarily resigned it.

SOLUTION OF ENIGMA No. 1,258 (by F. B. Phelps).—1..B to K B 5, if 1..K × Kt, or Kt to B 5; 2..Q to B 5 +, etc.; if 1..Kt × Kt; 2..B × Kt, etc.; if 1..R × R; 2..B to Q 7, etc.; if 1..Kt to Kt 6, or 8; 2..Kt × K P, etc. "A perfect little gem."......Of Problem 1,260 [should be] (by I. D. J. Sweet).—1..R × P +; 2..Q × P +; 3..Q × Q R × 4..R to Kt 8, mate, "and if that isn't chess—well, it's the best 'imitation' I've seen since I was twenty-one."

ERRATA.—Problem 1,257, as some of our solvers detected, should have a *White King* instead of Queen at K Kt 3. In Problem 1,260 "just wash the face of Queen Candace till spotless white—then all is right," is, we suppose, the way Brother Gardner would put it. Anyhow, whitewash the Black Q. We crave the indulgence of our prized contributor.

Enigma No. 1,262.

"London Pride."—First Prize two-move in *Detroit Free Press* fifth tourney.

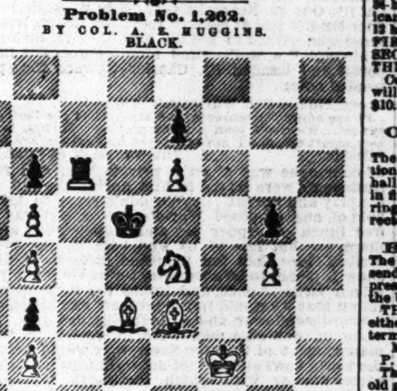
BY J. C. J. WAINWRIGHT.

White to play and give mate in two moves.

Problem No. 1,262.

BY COL. A. E. HUGGINS.

BLACK.



WHITE.

White to play and give mate in three moves.

Game No. 1,262.

Another *partie* in the match mentioned with No. 1,259. K KT vs. K B.

White, Mr. Ryan.	Black, Mr. Bird.	White, Mr. Ryan.	Black, Mr. Bird.
1..P to K 4	P to K 4	25..K B to Kt 5	P to K B 5
2..K Kt-B 3	Q Kt-B 3	26..K Kt-Q 4	B P × P
3..K B-B 4	K Kt-B 3	27..Q-Kt 3 +	K-R sq
4..P-Q 3 (a)	K B-K 2	28..K R × P	K B-R 5
5..Castles	Castles	29..Q-home	K B-B 4
6..P-Q B 3	P-Q 3	30..K-his R 2	Q R-K B (e)
7..P-K R 3	Q Kt-R 4	31..K R × Kt	K B × R +
8..K B-Kt 5	P-Q R 3	32..K × K B	K R-Kt 4 +
9..K B-R 4	P-Q Kt 4	33..K-his R 2	P-K 6
10..K B-B 2	Q B-Kt 2 (b)	34..K B-B 6 (f)	K R-K 4
11..Q B-K 3	P-Q B 4	35..Q Kt × R	Q P × R
12..P-Q R 3	P-Q B 5	36..K B × B	Q × K B
13..P-Q Kt 4	B P × P	37..K Kt-K 6	Q-K B 2 (g)
14..K B × P	Q Kt-B 5	38..K Kt × R	Q-K B 5 +
15..Q-her B 2	Q Kt × B	39..K-R sq	Q-K B 7
16..B P × Kt	Q-Kt 3	40..Q-K Kt sq	Q-K 7
17..K R-K sq	Q R-B sq	41..Q Kt-R 3	Q-her 6 (h)
18..Q R-K 4	Q B-B 3 (c)	42..K-Kt sq	P-K 7
19..R P × P	R P × P	43..K Kt-Q 7	Q-her 8
20..Q R-his 5	K Kt × P	44..Q-K B 2	P-K 5
21..K B × P (d)	Q-Kt 3	45..K-Kt sq	Q × Q Kt
22..K B-Q 3	P-K B 4	46..K-his R 2	Q-her 8
23..K Kt-K 5	Kt-his 6	47..Q × K 2d P	Q × K Kt
24..K Kt-Kt 3	P-K 5	48..Q × K P,	and Black resigned.

NOTES BY I. D. J. SWEET.

(a) For a long time, following the lead of Von Bilguer, 4..K Kt to his 5 was the great attacking move; but many (not including Mr. Bird) now think it "hazardous and superficial." See *Praxis*, p. 191, where Mr. Staunton tried 4..Q Kt to B 3 vs. Heydebrand, but lost.

[Herr Steinitz, who never touches an opening but to embellish and illustrate it, gives in *Chessplayers' Chronicle* (Jan. 25, ult.) a new version of defending the old attack, recently played in Dublin vs. Master Roberts and Mr. Tuthill, Herr S. conducting two other consultation games at the same time.

(Play three moves as above.)

Allies.	Herr Steinitz.	Allies.	Herr Steinitz.
4..Kt to his 5	K Kt × P (1)	10..B P × P	K Kt × Kt
5..B × P +	K-his 2	11..Q × P	Kt × P
6..P-Q 3	P-K R 3	12..Q × Q Kt +	K-Q 2 (2)
7..K B-Kt 3	P-Q 4	13..Q-Kt 3 (3)	K B × P
8..P-K B 4	Q B-Kt 5	14..Q-K Kt 5	Q-K 2 +
9..Q-her 2	P-K R 3	15..Q-K 3	Q-B sq, and

after this clever *coup* the position of the Allies seems utterly untenable. 4..Mr. Staunton's move, castles, and P to Q 4 are all mentioned as more reliable than the old Kt to his 5—but not Mr. Ryan's text-move.

(1) Generally considered inferior to 4..P to Q 4; but Herr S's subsequent play differs in one important particular from the books.

(2) Here is the departure from 12..K to B 2, heretofore considered necessary, despite its objectionable qualities.

(3) B × P would be rash in the extreme, on account of B +, followed by R to K sq. Black has now a winning game.]

(b) Neither player has any apparent advantage.

(c) Has not time to win K 2d P.

(d) This capture appears to have been overlooked by Black, who loses both time and position.

(e) A sacrifice without proper equivalent—so far as I can see.

(f) Timely and to the point; completely evading the threatened onslaught.

(g) Sheer desperation. True, Mr. Bird plays the ending for all it is worth, but that is—nil.

(h) All this is ingenious without avail.

**The match was made for ten games; but only four were played, each scoring two.

CHEQUERS.

To Correspondents.

T. M. REDD, Washington.—Game and position under examination.

E. C. HUBBELL, New Haven.—Your Position 2 is faulty. For example: Black man cannot move 15 to 10.

D. D. PETERSON, Red Creek.—Accepted.

C. CRAWFORD, Hartford.—Positions accepted.

JOHN EISENBRICK, Oil City.—Solution correct.

E. C. HUBBELL, New Haven.—1. Solutions correct. 2. The alteration shall be attended to.

C. A. ATKINS, New Haven.—1. You are correct regarding the draw. 2. No *other* "C. A. A." in Hartford, and we shall endeavor "not to forget it."

S. BALDY, Catawissa.—Noted.

H. NORTHUP, Marathon.—Our correspondent Harry Stevens (115 North Broadway, Little Rock, Ark.) writes thus: "I find Mr. Northup wants a win for Black *one* move before I showed it in Game 43, Vol. 28. I will play it with him by postal, and prove his mistake."

DRAWS.—S. Baldy of Catawissa writes: "I find two draws in Game 47, Vol. 28. At the fourteenth move, instead of 7 to 10, play 15 to 18, and draw. Again, at the eighteenth move, for 5 to 9, play 10 to 14, and draw."

Game No. 49, Vol. 28.

Played between our contributor E. C. Hubbell and Mr. Lightwood.

FIFE.

Black, Hubbell.	White, Lightwood.	Black, Hubbell.	White, Lightwood.
1..11 to 15	23 to 19	16..14 to 23	27 to 18
2..9 14	22 17	17..8 11	21 17
3..5 9	26 22 (a)	18..6 10	32 27*
4..9 13	27 23	19..4 8	27 24
5..7 11	22 18	20..19 23	24 19
6..13 22	18 9	21..8 12	19 15
7..6 13	25 18	22..10 19	17 14
8..15 22	30 25	23..23 26	14 5
9..1 5	25 18	24..26 31	18 14
10..5 9	31 27	25..31 27 (c)	14 10
11..10 14	19 15	26..27 23	5 1†
12..2 6	24 20	27..11 16	20 11
13..12 16	29 25 (b)	28..19 24	28 19
14..16 19	23 7	29..23 14	Black wins
15..3 19	25 22		

NOTES FOR STUDENTS, BY ED.—(a) 17 to 13 is Anderson's trunk-move for a draw. 26 to 22 leaves the book. 26 to 23 is the move given for a draw. See Variation 1. (b) This weakens White's game materially. *Mr. Hubbell suggests 20 to 16 here. If so: 20 to 16, 11 to 20, 18 to 15, 9 to 14, 15 to 6, 14 to 21, Black wins. (c) 31 to 26 is the direct road to victory. † Mr. H. remarks that 10 to 6 draws. The ending will please and instruct beginners.

Solution of Position No. 48, Vol. 28.

Black.	White.	Black.	White.
1..10 to 15	19 to 10	3..14 to 17	21 to 14
2..5 9	13 6	4..18 4	Black wins.

Solution of Enigma No. 48, Vol. 28.

BY E. C. HUBBELL.

Black.	White.	Black.	White.
1..15 to 18	22 to 8	3..10 to 14	1 to 17
2..19 24	28 19	4..13 15	Black wins.

Enigma No. 49, Vol. 28.

BY C. CRAWFORD.

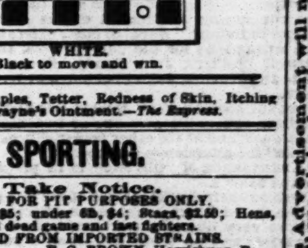
Black men on 4, 7, 8, 15, 16 and 24. Black King on 29. White men on 6, 9, 21, 26, 30 and 31. White to move and win.

Position No. 49, Vol. 28.

BY ISAIAH BARKER.

End-game.

BLACK.



WHITE.

Black to move and win.

BLOTCHES, Pimples, Tetter, Redness of Skin, Itching Piles cured by Swayne's Ointment.—*The Express.*

SPORTING.

Cockers, Take Notice. FOWLS FOR PIT PURPOSES ONLY. Cocks over 6lb, $5; under 6lb, $4; Stags, $2.50; Hens, $1.75. Warranted dead game and fast fighters. ALL BRED FROM IMPORTED STRAINS. 49-2t* E. G. BROWN, Harrisburg, Pa.

Wanted.—A good second-hand four-oared Shell. Write, giving description, to 49-2t T. E. REEDER, 5 Indiana avenue, Detroit, Mich.

Owney Geoghegan's OLD HOUSE AT HOME—105 BOWERY. GREATEST PICTURE-GALLERY AND SPORTING HALL IN AMERICA. THE ONLY PICTURE OF DAN DONNELLY ON EXHIBITION. BOXING AND WRESTLING IN FULL RING COSTUME BY ENGLISH AND AMERICAN CHAMPIONS. EVERY NIGHT. ADMISSION FREE. [49-13t*] OWNEY GEOGHEGAN.........Director of Amusement.

HEADQUARTERS For all articles used in Games of Chance, Advantage Cards, Dice, Keno Sets, Poker Checks and Cards, Roulette Card Presses, Cue Cards, Check-holders, Faro Cards, Case Keepers, Faro Layouts and Boxes, Compressed Ivory Checks. Cloths painted to order for any game. Price-list and sample-sheet mailed free. Address DAVIDSON & CO., 45-13t-tf 78 Nassau street, New York.

FARO TOOLS Faro Boxes, Layouts, Case Keepers, Check Racks, Cue Cards, Card Presses, Faro, Poker and Roulette Tables, Roulette, French Pool, Jenny and Needle Wheels, Faro and Poker Cards and Checks, Keno Tools, Monte Tickets, and short games of every description. SEND FOR PRICE-LIST. A. BALL & BRO., 46-13t* 83 Market st., Chicago, Ill. Formerly RYDBERG, GRONHOLM & CO., 92 Market st.

GRAND PEDESTRIAN CONTEST, Free for all Pedestrians, GO-AS-YOU-PLEASE FOR A SIX-DAYS' MATCH OF TWELVE HOURS A DAY, AT WAGNER OPERA-HOUSE, BRADFORD, PA., commencing at 11 A. M., Monday, March 21, for a purse of $600. $350 to first, $150 to second, $75 to third, $25 to fourth. CONDITIONS.—Entrance-fee, $25, $10 of which must accompany all entries. Balance to be paid before starting. All communications should be addressed to L. B. GOODRICH, Manager, Lockbox 1,317. [48-3t] Bradford, McKean Co., Pa.

Notice to Pedestrians. 84-hour go-as-you-please, commencing at New American Museum, 190 Chatham square, March 7. Seven days; 12 hours a day; $300 in prizes and handsome gold medal. FIRST PRIZE........$100 | FOURTH PRIZE........$20; SECOND PRIZE........50 | FIFTH PRIZE........GOLD; THIRD PRIZE........30 | MEDAL. Contestants covering 300 miles and not getting a prize will have their entrance money refunded. Entrance fee, $10. [48-2t*] N. MORRIS, Manager.

Old House at Home, 105 BOWERY, NEW YORK CITY. The Largest Hall in America. To let for Sparring Exhibitions, Wrestling Matches, etc. This is the best ventilated hall in America, having a patent roof, that can be opened in five minutes. Its seating capacity is 700. Has a roped ring built in centre. Apply to OWEN GEOGHEGAN, Director of Amusements, 105 Bowery. 45-tf

Boxing Gloves for Sale. The veteran Master of Ceremonies OLD BILL TOVEE will send, on receipt of $4, $5, or $6 for the very best, per express, a superior set of BOXING GLOVES to any State in the Union. Gloves cleaned and repaired. THE ART OF SELF-DEFENSE taught by MR. TOVEE, either at his own or the pupil's residence, on reasonable terms. WM. TOVEE, Myrtle avenue Plank road, Bushwick, Brooklyn, L. I. P. O. address, Box 536, Brooklyn. The De Kalb avenue cars, Fulton Ferry, take you to the old gentleman's residence. 1-tf

HOW TO WIN AT CARDS, DICE, ETC. A SURE THING. SENT FREE TO ANYONE. Address WM. SUYDAM, 39-7t*-eow 65 and 67 Nassau street, New York City.

HEALTH, STRENGTH, **MUSCLE** By mail, prepaid, 50c. **DUMBBELL** AND CLUB-SWINGER'S MANUAL, postpaid, for 50c. COMPLETE HANDBOOK of **BOXING** AND WRESTLING, fifty engravings, price 50 cents. TREATISE ON PRACTICAL **TRAINING** for Running, Walking, Rowing, Boxing, etc. 50c. MANUAL OF SPORTING **RULES** for in and out door sports, 50c. THE MODERN **OARSMAN** 30 engravings. 50c. Address ED. JAMES, Publisher, 1-tf CLIPPER Building, 88 and 90 Centre street, N. Y.

THE COLLENDER BILLIARD TABLES,

WAREROOMS: 738 BROADWAY, NEW YORK; and 84 STATE ST., CHICAGO; 17 SOUTH FIFTH STREET, ST. LOUIS. JOHN CREAHAN, Agent, Continental Hotel, Philadelphia. 49-tf

THE MOST EXTENSIVE BILLIARD MANUFACTURERS IN THE WORLD.

THE MONARCH. THE J. M. BRUNSWICK AND BALKE COMPANY. 724 BROADWAY, NEW YORK. CINCINNATI, CHICAGO, ST. LOUIS, SAN FRANCISCO. Send for Illustrated Catalogue and Price-list. 39-tf

Cricket.—W. BROOKS, Professional Cricketer, is open for an engagement during April to bowl for or coach colleges, clubs or schools. First-class testimonials. Address W. BROOKS, Cricketers' Arms, 22 Strawberry st., Philadelphia, Pa. 48-3t*

PHOTOGRAPHIC REPRESENTATION OF THE **HEENAN AND SAYERS FIGHT FOR THE CHAMPIONSHIP OF THE WORLD IN 1860,** containing 260 PORTRAITS FROM LIFE of the most celebrated Pugilists and Sporting-men of the day. Framing-size, 22x28 inches. Also NUMBERED KEY-PLATE, with names of all those whose likenesses appear, framing-size, 18x22. PRICE, INCLUDING KEY-PLATE, UNFRAMED, $6. If sent by mail, 50 cents additional, to pay postage, etc. A LIMITED NUMBER ONLY GOTTEN UP, and NONE OTHERS FOR SALE IN THIS COUNTRY OR GREAT BRITAIN. Send amount by P. O. order or registered letter. Also Illustrated Life and Battles of John C. Heenan, John Morrissey, Tom Hyer, Yankee Sullivan, and Dan Donnelly, each 25c. The Lives and Battles of the Pugilistic Champions of England, 30 portraits, price 50c. Also Imperial Photographs of the following celebrities: JOE GOSS, MULDOON, McMAHON, DONOVAN, PADDY RYAN, GEORGE ROOKE, JIM MURRAY, DOONEY HARRIS, McCLELLAN, SHEPPARD, MIKE COBURN, DICK GOODWIN, EDWIN BIBBY, PROF. BAUER, PROF. MILLER, ED. HANLAN, HARRY HILL, MORRISSEY. Send stamp for large illustrated catalogue of Sporting Goods, etc. Address [29-tf-eow] ED. JAMES, Publisher, CLIPPER Building, 88 and 90 Centre street, New York.

FARO--KENO MASON & CO., 84 Dearborn St., Chicago, Ill., Manufacturers of a full line of CLUB ROOM FURNITURE, Faro Tools, Checks, Roulettes, Keno, Pool and Spindle Games, *And everything used by Sporting Men.* Manufacturing our own Goods, we are enabled to offer a BETTER ARTICLE, and at LOWER FIGURES, than any house in the trade. Send for our Price List. Established 1863.

MISCELLANEOUS.

5 LARGE, RICH-TINTED PHOTOS of Stage Beauties, 10c. [48-3t*] P. L. CALLAHAN, Salem, Mass.

RUSSIAN CATARRH REMEDY is a positive cure; 50c. [49-3t] 43 Front street, New York.

$72 A WEEK. $12 a day at home easily made. Costly Outfit free. Address TRUE & CO., Augusta, Maine. 37-52t*

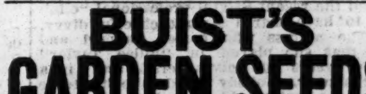
ORGANS $30 to $1,000; 2 to 32 Stops. PIANOS $125 up. Paper free. Address DANIEL F. BEATTY, Washington, N. J. 30-52t*

SCARCE GOODS.—BOOKS, PHOTOS, ETC. SAMPLE Catalogue, 3c. PARIS BOOK CO., Chicago, Ill. 42-13t

ENLARGE and develop any portion of the body by using "Perfezione." Price $1, postpaid. Reliable and safe. Address N. E. Med. Inst., 24 Tremont Row, Boston, Mass. 45-13t*

PERFEZIONE strengthens, enlarges and develops any part of the body. Price $1, postpaid. Address N. E. Med. Inst., 24 Tremont Row, Boston, Mass. (Copyrighted.) 45-13t*

DRUNKENNESS And the OPIUM HABIT CURED. By LESLIE E. KEELEY, M. D., Surgeon C. & A. R. R. Dwight, Ill. BOOKS FREE. [48-26t]



39-6t*eow

BUIST'S GARDEN SEEDS are always warranted, being exclusively of our own growth. Best for the Gardener! Best for the Merchant! BECAUSE RELIABLE! They never fail to produce the finest vegetables, and are planted in all parts of the world. The constant improvement and care in their growth, extending over a period of more than half a century, have brought Buist's Seeds to a state of perfection and reliability second to none. BUIST'S GARDEN MANUAL for 1881 (198 pages of useful information), mailed for 3c. stamp. Wholesale Price-Current for Merchants on application. ROBERT BUIST, Jr., Seed Grower, Philadelphia, Pa. 43-6teow*

$5 to $20 per day at home. Samples worth $5 free. Address STINSON & CO., Portland, Maine. 21-52t*

EDMUND E. PRICE, COUNSELOR-AT-LAW, NEW YORK CLIPPER BUILDING, 88 and 90 Centre St., New York City. Practices in all the Courts, Civil and Criminal. Special attention given to the collection of claims and debts of all kinds, the preparation of agreements and other legal papers. 1-tf

JOHN G. BOYD, A. M., M. D., B. C. L., COUNSELOR-AT-LAW, CLIPPER BUILDING, 88 AND 90 CENTRE STREET, NEW YORK CITY. Attends to legal business in all State and United States Courts, and gives special attention to will cases, settlement of estates, and cases involving questions of medical jurisprudence. 1-tf

NOTICE TO THE PROFESSION.—I have a Remedy which I guarantee to cure Rheumatism in its worst form, no matter of how long standing. [49-1t*] DR. N. W. MOORE, 162 N. College st., Nashville, Tenn.

$50 A MONTH! We will pay any active person $50 A MONTH and expenses to distribute circulars for us and sell our goods. $25 a month and expenses to distribute circulars only. No Capital required. SALARY PAID MONTHLY: expenses in advance. We have the BEST SELLING goods in the world; no novelties or clap-traps. Sample package of our goods, full particulars, and contract FREE. Send 15c. for postage and packing. No postals. 49-8t-eow GEO. S. STICKLE & CO., Madison, Wis.

$777 A YEAR and expenses to agents. Outfit free. Address P. O. VICKERY, Augusta, Maine. [7-52t]

$66 a week in your own town. Terms and $5 outfit free. Address H. HALLETT & CO., Portland, Maine. 37-52t*

JOKER'S DICTIONARY. Sent free. Address G. ELLINGTON, Williamsburg, N. Y. 37-52t*

HOPE FOR THE DEAF Garmore's Artificial Ear Drums PERFECTLY RESTORE THE HEARING and perform the work of the Natural Drum. Always in position, but invisible to others. All Conversation and even whispers heard distinctly. We refer to those using them. Send for descriptive circular. GARMORE & CO., 117 Nassau St., New York, or S. W. Corner 5th & Race Sts., Cincinnati, O.

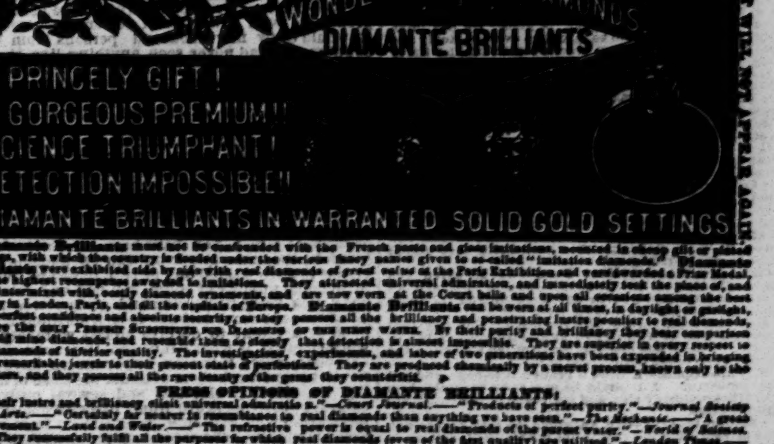
WELLING COMPRESSED IVORY MANUFACTURING CO., 251 Centre st., New York. BILLIARD, POOL and BAGATELLE BALLS, MARTINGALE RINGS, POKER CHECKS. WHITE TOILET MIRROR, BRUSH AND COMB IN SATIN-LINED CASE. $6. Established 1855. [47-14t*] Sign Golden Elephant.

MUSTACHE AND WHISKERS.

VIOLIN OUTFITS. Consisting of Violin, Box, Bow and Teacher, sent to any part of the United States on 1 to 3 days trial before buying.

Violin Outfits at $3.50, $7, $12, & $22. each. Send Stamp for Beautifully Illustrated 32 page Catalogue of Violins, Guitars, Banjos, Cornets, Flutes, Strings all kinds, Harmonicas, Organ Accordeons, Music Boxes, &c. Lowest Prices. Mail Orders a Specialty. C. W. Story, 26 Central St., Boston, Mass. 49-8teow

"MAKE NO MISTAKE!!" This Advertisement will not appear again; don't cut it out, keep it and see that the Premiums are all we claim for them. PLEASE MENTION WHERE YOU SAW THIS ADVERTISEMENT.



Diamante Brilliants must not be confounded with the French paste and glass imitations, mounted in cheap gilt or plated settings, with which the country is flooded under the various fancy names given to so-called "imitation diamonds." Diamante Brilliants were exhibited side by side with real diamonds of great value at the Paris Exhibition and were awarded a Prize Medal, and the highest recompense awarded to imitations. They attracted universal admiration, and immediately took the place of, and were intermixed with, costly diamond ornaments, and are now worn at the Court balls and upon all occasions among the best society in London, Paris, and all the capitals of Europe. Diamante Brilliants can be worn at all times, in daylight or gaslight, with perfect confidence and absolute security, as they possess all the brilliancy and penetrating lustre peculiar to real diamonds, and are the only PERFECT SUBSTITUTE FOR DIAMONDS OF THE FIRST WATER. By their purity and brilliancy they bear comparison with old mine diamonds, and resemble them so closely that detection is almost impossible. They are superior in every respect to real diamonds of inferior quality. The investigations, experiments, and labor of two generations have been expended in bringing these remarkable jewels to their present state of perfection. They are produced chemically by a secret process, known only to the inventors, and they possess all the rare beauty of the gems they counterfeit.

PRESS OPINIONS OF DIAMANTE BRILLIANTS:

"Their lustre and brilliancy elicit universal admiration."—*Court Journal*.——"Products of perfect purity."—*Journal Society of the Arts*.——"Certainly far nearer in resemblance to real diamonds than anything we have seen."—*The Mechanic*.——"A great achievement."—*Land and Water*.——"The refractive power is equal to real diamonds of the purest water."—*World of Science*.——"They successfully fulfil all the purposes for which real diamonds (even of the first quality) are utilized."—*London Times*.——"Ladies who can afford to wear the real gem will henceforth reserve them for indoors, for since the advent of 'Diamante Brilliants' things are no longer what they seem."—*Boston Saturday Evening Gazette*.

The reputation of Diamante Brilliants is permanently established abroad, and we take great pleasure in bringing them prominently to the notice of Americans. To do so properly requires some nerve and a liberal outlay of capital. These magnificent stones are imported especially for us, and are set in SOLID GOLD, made in Philadelphia to our order, by one of the largest firms engaged in the manufacture of pure gold jewelry in this country. All the stones are set by professional diamond-setters, and as much skill bestowed upon them as with the precious stones. For the purpose of simplifying our business we use but three sizes of the New Diamonds. The Ring, warranted solid gold, one-half karat stone. The Earrings, warranted solid gold, each 1 karat stone. The Stud, warranted solid gold, 2 karat stone. The illustrations give an accurate outline of the style and setting, but no illustration or description can give an idea of their rare beauty. [illegible] A Ring, same style and quality of setting, but with an inferior stone, has never been sold for less than $4.00. We can safely say the same of the Stud; and Earrings, of inferior quality and style, have never been sold for less than $6.00. In London, to-day, Diamante Brilliants, same size stone and quality of settings, are selling for three to four times the prices named above, and we believe them well worth $5 each. [illegible]

"What! all this trouble and expense about a Premium for your paper?" Yes, indeed! We can't select a Premium that will please everybody in a day, or a year, perhaps, yet we have expended so much time, thought, and labor on these—we are having the settings made, and the mounting under our own oversight—we feel emphatically they will make every recipient happy. We are ambitious to give THE POST the largest circle of readers of any weekly on the Continent, and we propose to work for it, spend money for it, and use every honorable means to attain our object. THE POST is not an experiment; it is the oldest literary and family paper in America—now in its sixtieth year—and our Superb Diamond Premium offers deserve more attention than the many tempting promises of irresponsible parties. THE POST is a large, sixteen-page weekly, and aims to interest every member of the home circle. At $2 a year it is the cheapest paper in existence to-day. THIS IS NOT A CHEAP JEWELRY ADVERTISEMENT. We don't sell Diamante Brilliants; we Give them away to Subscribers and to Club Raisers for The Post.

TERMS.—The Post, one year, and your choice of the Premiums, as a sample, to any address in the United States on receipt of $2 and nineteen 3-cent stamps prior to April 30, 1881. A club of two subscribers to The Post, one year, accompanied by $4, entitles the sender to either the Ring, Stud, or Earrings, Free. A club of three, one year, and $6, entitles the sender to any two of the three premiums, free. A club of four, one year, and $8, entitles the sender to the Ring, Stud, and Earrings, free; or, for $4, we will extend your subscription two years, and send either Ring, Stud, or Earrings as a premium, free. For $6, will extend subscription three years, and forward any two of the articles as a premium. For $8, will extend subscription four years, and send all three premiums, free. All premiums sent by registered mail. Postage on paper and premiums prepaid in every case. NOTE.—If the premiums are not as represented in every particular, return them at once, and we will return your money promptly. THE POST has never missed an issue, and as to our reliability we refer to any bank, express office, or reputable business house in Philadelphia. All premiums will be withdrawn May 1st, 1881.—Size of finger can be obtained by cutting a hole the proper size in a piece of cardboard.—Remittances may be made by P. O. Money Order, Registered Letter, or Bank Draft.—Specimen copy of THE POST to any address on receipt of a three-cent stamp. Address,

THE SATURDAY EVENING POST, 726 Sansom Street, Philadelphia, Pa.

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

A STAMPED ENVELOPE, plainly addressed must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canada, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M. MONDAY, Feb. 21.

LADIES' LIST.

Anderson, Mary 9c.
Arlington, Spray
Byrne, Effie
Bradford, Ada
Bristol, Mrs. Fannie
Barnes, Maude (2)
Blair, Rosa
Bell, Bessie
Beaumont, Nellie
Casselli, Mrs. May
Cardigan, Cora (3)
Carroll, Lillie
Clayton, Minnie
Conners, Tillie
Crosbie, Arrah
Casselli, Fannie
Cole, Lena
Clyde, Minnie
DeMontague, Mrs. M. (3)
Dearing, Ria
Duncan, Pearl
DeLesda, Lida
D'Ormer, Madam
DeWitt, Minnie
Devene, Mrs. Maria
Dillon, Susie
Devois, Mrs. Emma
Devere, Ida
DeLouise, Mrs. Louise
DeBrent, Flora Amy
DeCassim, Mlle L.
Emmet, Mrs. J. K.
Ezzelline Sisters
Edwards, Clara
Elliott, Ada
Elsler, Effie
Forrister, Maude
Farron, Mrs. T. J.
Fontainbleau, Leona
Fisk, May
Farron, Mrs.
Gardner, Kittie
Granam, Tillie
Gasparini, Miss
Headley, Angela
Howard, Carrie(2)
Herndon, Agnes
Hasson, Sadie
Hunter, Lizzie
Irving, Henrietta
Jennett, Pearl
Kneass, Mrs. Nelson
Leon, E. E.
Lander, Carrie E.
Leland, Rose
Lyle, Edith
Latelle, Lizzie
Macarte, Mrs. Josephine
McIntosh, Mrs. Lottie
Monroe, Mrs. Nellie
Mendel, Mrs. Leonie (2)
Marr, Helen
Maeder, Rena
Myer, Bonnie
Noon, Mrs. Elizabeth
Napoa, Mlle. M.
Norwood, Marian L.
Noon, Mrs. Della
Oliver, Marie Dearing-
Palmer, Minnie
Parker, Georgie
Paine, Matilda Scott—(2)
Russell, Frankie
Ross, Pattie
Reifforth, Jennie
Reynolds, Victoria
Rosemay, Texanna
Ramsden, Daisie
Remington, Daisie
Rainford, Alice
Sylvia, May
Swain, Carrie
Spencer, Marie Zoel
Sanford, Eva
Stanley, Arline
Smith, Lydia
Templeton, Fay(2)
Thompson, Charlotte
Thomas, Lena
Thurston, Grace
Turner, Delia
Urso, Camille
Vandyke, Imogene
Wilson, Mrs. Geo.
Williams, Ida
White, Mrs. Frank
Wilson, Mollie(2)
Wernell, Ada
Wallack, Fannie
Wells, Minnie
Ward, Genevieve
Wallace-Villa, Agnes
Ward, May
Wentworth, Lu-lu
Walton, Ada
Webster, Lizzie
Zoel, Marie

GENTLEMENS' LIST.

Arlington, Wm.
Aubrey, Robt.
Allen, Frank (2)
Adams, Burton (2)
Abbey's Manager
Alfonzo, D. W.
Aiken, F. E.
Anderson, Prof. Albert 13c.
Ashley, Prof. E.
Bell, J. (p. o. mark London' Eng.)
Baldwin, Harry
Brooks, A. R.
Brady, Sam
Bennett, Frank
Burton, Wm.
Bell, H. B.
Breyer, M. V.
Bell, Jimmy
Brown, W. H.
Berger, Fred & II.
Browne, Joe G.
Beckwith, Harry
Barlow, Milt
Brewster, C. W.
Barnum, P. T.
Beane, J. E.
Barlow, W. P. & W.
Brown, D.
Brazziers, The
Belknap, W. S.
Blair, Wm.
Bush, Frank
Bruno, A. J.
Burdick & Allen
Benedict, Lew
Balabrega, J. M.
Burnell, Geo.
Baird, J. W.
Cone, Jr., Horace
Clapham, H. J.
Cranzel, Frank
Coaway & Daly
Carson, Jr., Kit
Carroll, Dick
Clark, Harry
Carson, Kit
Conway & Farrell
Coney, Geo. W.
Couch, Alfred
Carr, F. H.
Carner, J. W.
Crandell & Eastwood (2)
Charles, G. C.
Collyer, Sam
Comley & Barton
Crandell, Harry(2) 3c.
Clemont Bros.
Clifton, Howard
Dunlap, C. A.
Davises, The
Dunbar, Geo.
Dixon, Henry (3)
Duprez, C. H.
Duffy, E. S.
Darvin, Henry
Donihee, Wm. B.
Daly's Manager
Dixon, Fred
Deagan, J. C.
Dalton, Geo. A.
Dickeson, H. A.
Davis, Frank E.
Dayles, Thos.
Devier, Harry
Doyle, Thos. (2)
Donnelly & Drew
Delaney, Robt.
Davenport Bros.
Daily, Jas. F.
Denton, Geo. C.
Davis, G. L.
DeFreece, Maurice
Diabolo, Erwin
Dessauer, Sam
Davenport, Geo.
Denier, Tony
Elton, Master
Ellis, C. T.
Eldridge, Press
Emmett, C.
Eagan, J. R.
Eastwood & Crandall
Eagan, Louis (3)
Eldridge, E. C.
Kagan & Mulvey
Fostelle & Forest
Fitzgerald, John
Fakir of Ava & Whiston
Fitzgerald, R.
Fisher, P. (pianist)
Francis, Geo
Fisk's Jubilee Co.
Froman, Chas. R
Forepaugh, Adam
Fielding, J. & Maggie
Fearn, Geo.
Frazier, Robt.
Fowler, W. W.
France, Geo.
Franckum, Geo.
Froom, H. A.
Ferdinand, Prof.
Gates, Thos.
Gray, Mark C.
Gale, Pete
Gallagher, M.
Goodwin, N. C.
Gregory, Arthur
Guise, A.
Gill & Shelton
Garland, Jos. (2)
Glidden & Braee
Green, J. D.
George, Frank (2)
Gibbons, Phil A.
Gibbs, Clark
Garland, G. S.
Gonzales, Prof.
Granger, Bud
Hanlon & Bruno
Holcombe, Jos.
Hutchinson, J. L. (3)
Hudson, H. B.
Hawkins & Kelley
Hallett, Lew
Hogan, J. B.
Humphrey, Geo. W.
Hall, John J.
Hopkins, D. B.
Heywood, Jas.
Horton, Ward L.
Hernandez, C. B.
Harley, — (manager)
Hall, Alfred
Hayden, J. W.
Hellen, W. B.
Harris, C. C.
Hawley, D. R.(2)
Hutchinson, Geo.
Hilliard & Demott
Hallen & Hart
Hickey, J. M.
Hyatt, Oscar
Hardmann, Joe
Hertz, Carl(2)
Harris, John
Hagan, Harry 9c.
Haverly, J. H.
Jess, John
Jerome, Chas.
Keen, Jule
Kelly, — (of Kelly & Welsh)
Kent, Jule
Krutz, Chas.
Kelly, Jimmy
King, Frank
Liston, Alfred
Lavake, Will
Levy, Sim
Lockhart, Ed.
Landis & Steele
Lennox, Geo.
Lamont, Al (2)
LaRue, Willie
Leahy, Dan (2)
Loyal, Mons. T. 9c.
Lamoud, Gus
LaRue, John
Lorella, T. A.
LaMartine Bros.
LaRues, The (2)
Lavan Bros.
Lorella, W. H.
Lansing, Harry
Lewis, Frank
Leslie, Jas. J.
LaMartine, Harry
Leslie Bros.
Leland, Matt
LaPierre, H. B.
Loder, Chas.
Marks, J. H.
McCloskey, J. J.
Murphy, Mark
Mears, A. T.
Mitchel, John
Marion, Frank
McClellan, Billy
McGill, Thos.
Mendoza, Joe
McElroy, J. E.
Mayo, — (of M. & Talbot)
Megatherian Four
Markham & Donnelly
McGinnis, Chas
Murray, John H (3)
McCarthy, Chas.(2)
Morton & Mack
Mendell, Harry
McGovern, Mich'l
Miller, W. A.
McGloin, Dan
Maxwell, T. J.
Morris, — (manager)
"Musical"(2)
Mullen, H.
Marshall, W
Manager of The Tourists
Murphy, Jos.
Martin, E. S.
Monroe, Frank
McKenzie, Archie 9c
McDonald, Chas.
Maxwell, Thos. J.
Moore, — (of Topack & M.)
Mathews & Swann
McAuley, G. W.
McBride, Wm.
Marshall, Wm. J.
McEntee, P. J.
Menford, Alfred
Murphy, Geo. 9c.
Morris, Myles
Murphy, John E.
May, Frank
Mealy, Joe
Morrison, Jas. Arnold 3c.
McCullough, John
Marsh, W. L.
Martin, Sam'l
Moore, Chas R.
Newton, Chas. E
Nash, Dan
Noon, John F.
Nutt's Co., Manager
Noons, The
Novelty, Four
Noyes, A. C.
Nutt, Commod.
Owens, J. R.
Oakes, S. B.
Orndorff, H. F.(2)
Ogden, J. E.
Powers, Jen(2)
Pearl, James
Pettit & White
Parant, Wm. E.
Potter, C. A. (2)
Pickert, Willis (2)
Pond, O. W.
Parks, John J.
Pearl, C. C. (3)
Pease, Harry
Patrick, J. C.
Phoenix, Walter
Pedanto, Mr.
Primrose, G. H.
Purdy, D. C.
Rosedale, Prof.
Rogers, E. O.
Reed, Chas.
Reed, — (of Ripley & R.)
Razzillia, Geo.
Rickaby, John
Ray, Geo.
Russian Athletes
Ronaldo, Wm.
Rogers, John R.(2)
Rosedale, James
Retlaw & Alton
Reed, Borthwick
Roberts, Nick (2)
Robinson, J. (dealer)
Raine, John
Richter, Reinhardt
Ronaldo, Harry
Radcliff, J. B.
Razzillia, Wm.
Stowe, Frank
Stevens, Wm.
Specialty Trio
Schiff, Dave
Stephens, W. S.
Smith & Leopold
Stephens, J. E.
Sully, Dan
"Satan"
Sadler, Thos.
"Sydney"
Steel, Geo.
Smith, Henderson (2)
Sargent, H. S.
Schoolcraft & Coes
Sullivan & Smith
Shay, Chas.
Shelby, Dan (2)
Slavin, Bob
Sexton, M. C.
Scott, Robt.
Sands, Ed.
Smith, E. P.
Smith, John P.
Sullivan, C. S.
Stevens, Ed. & C.
Shaw, Louis
Smith, John (leader).
"Satan" (Fire-King).
Thorne, Ernest
Tulloch, L. J.
Thompson, — (of Fay & Thomp.)
Tillotson, J. K.
Tissot, Mons.
Thompson, Den
Thompson Bros.
Trudell, A. O.
Trainor, Wm.
Templeton, John
Thompson, Jason
Tilla, S. B.
Varney, Ed.
Velno, J. C.
Williams, Jesse
Walsack, Jas. H.
Whaling, H.
West, — (of B. W. P. & W.)
Wagner, Cal (2)
Webster, Chas.
Wilbur & Holt 9c.
Williams, Gus
Weiger, Fred
Williams, D. H.
Ward, Wm. H.
White, Prof. John
Wynne, Fred
Watson, N. 10c.
Williams, John
Waldon, Rich (3)
Welch, Chas. H.
Warren & DeRock
Walton, Punch
Washburn, L. W.
Woodworth, J. E. (2)
Winnett, Thos. H.
Willis, Frank
Young, Chas.
Young Ajax
Young, C. W.

THERE ARE LETTERS in the Cleveland (O.) Post-office for the following professionals: Louis F. Howard, of Clinton Hall's Strategists; J. W. Rentirew, with the Pathfinders; Jacob Gosche, of Hundred Wives Combination; H. Whittaker, of Fanny Davenport's Co.; Marie Douglas, of Warner's Comedy Co.; Willie E. Livingston, of Warner's Baby Opera Co.; W. W. Hanley, Carrie Daniels, Louis and Samuel Harrison, Chapin Lucy, of Harrison's Photos, and Adelaide Elliott.

ANSWERS TO CORRESPONDENTS.

[With a view of relieving the pressure upon our regular "Answers to Correspondents" column, we propose to insert here all replies to questions relating to amusements. Such queries as relate to other matters will be answered in our regular columns, and should be written on separate slips of paper from those asking for information concerning amusements. No answer at all will be made, orally, by mail or telegraph, to any question that we may have reason to think involves a dispute between individuals. All such will be answered publicly, through our columns.—ED. CLIPPER.]

QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

To Our Authorized Correspondents.

In the future please give all routes ahead of combinations *upon separate pieces of paper*, instead of embodying them in your letters.

G. T., Galion.—Levy has stated that he took but five lessons on the cornet, and that these were for the purpose of forming the lip. At seventeen years of age he became a member of Godfrey's Grenadier Guards Band, and he has continued in the professional field since then. Arbuckle entered the English army as a musician when he was only thirteen years old. His model and adviser, when a few years later he began to make the cornet his specialty, was Koenig, the celebrated cornet-soloist of Jullien's Orchestra. He was also under two of the best masters in the English army—Wallace and Suckling.

TOM TIT, Philadelphia.—1. Address the Librarian of Congress, Washington, D. C. It would be useless for you to send the manuscript. First of all, you would have to send a printed title-page, and within a given time sundry copies of the work itself. 2. You can probably find it in Appleton's Cyclopædia. It is there, more or less; but it may be under the head of "American Obituaries" for the year in which his death occurred.

HAZEL KIRKE, Philadelphia.—1. We prefer not to make public the private affairs of professional ladies, such as their ages and married names, unless we have reason to know that they do not object to such publication. 2. We were given to understand a year or so ago that she was married, but the matter was denied in her behalf.

J. T. G., Fall River.—Pat Rooney the comedian performed with Harry Miner's Combination last year, and he has been traveling with it this year. A loses. He has probably permitted himself to be mixed up over Pat Reilly and Pat Rooney, both of whom traveled with and for Harry Miner last year, as they also have this.

L. J. L., Jamestown.—1. The stage of Niblo's Garden, when it was last burned down—and we suppose it is about the same now—was 75ft. deep and 65ft. wide, with a proscenium opening having a height of 44ft. 10in., and with flats 14x20ft. 2. The best course for you to pursue is to advertise for such chairs.

C. A. A., New Haven.—Inquire in your city. We could hunt for that here for weeks without finding it. Lawrence Barrett might have been of the company supporting Edwin Booth there when he first traveled as a star, from about 1857 to 1860.

OLD NED, Albany.—1. Barnum's Museum, Broadway and Ann street, this city, was burned down but once. That was in July, 1865. 2. Lotta never played Fanchon there. 3. We do not remember that Lotta ever played "The French Spy."

CONSTANT READER, Mont Clare.—We answered you under this heading in our issue of Feb. 5 last, and we think we answered you in our issue of Feb. 12 under heading "Curiosities, Sparks & Weston."

J. S.—We know of no performance in this city that "began at one or two o'clock and lasted until eleven or twelve." There was one that began at ten o'clock in the morning and lasted until eleven at night.

N., Philadelphia.—1. Send a printed title-page, and not the manuscript. 2. It might be necessary to establish in court that somebody else, and not yourself, was entitled to the copyright.

ANXIOUS, St. Paul.—We answered as soon as received. The private life of the lady is not known to us, and we do not know with what company she was before joining that party.

MRS. L. A. BOLAND of 1,206 Wrightwood avenue, Chicago, wishes to hear tidings of her sister, Grace Thurston, serio-comic singer, of whom she last heard as being at Fort Benton, M. T.

A. A. C., Brockport.—1. The name—Benevolent Protective Order of Elks—indicates the objects of the Association. 2. It is 94 miles from London to Stratford-on-Avon. 3. Thank you, but we do not require it.

SUBSCRIBER.—1. Jenny Lind sang in this city in 1850 for the first time. 2. It is quite likely that they played those pieces at the Chambers-street Theatre. Edward Eddy was its lessee for a few months.

E. H. M. C., Cambridge City.—We answered that question sufficiently in our issue of Feb. 12, addressed to "W. F. S., Cambridge City." What we meant was that he was running shows under his own name.

H. A. M.—You are wrong. John Gilbert is not within at least eight years of being eighty years old, and Lester Wallack is about nine years below seventy.

CONSTANT READER, Wabash.—A wins. F. S. Chanfrau has played Myles in "The Colleen Bawn" in the Winter Garden, this city, inside of twenty years.

J. J. P., Council Bluffs.—Salvini acts in the Italian language.

JOEY.—1. Harry Jordan died on Aug. 15, 1870. 2. There are about a half-dozen relatives of his on the stage. His widow plays occasionally. We do not furnish addresses.

J. G. M., Boston.—The better way would be for you to address those performers or managers individually, and as soon as possible.

S. W.—1. Miles Orton usually runs a circus. 2. We know nothing of the financial standing of the other party referred to.

R., Phila.—1. Address him in care of this office. 2. An advertisement under the head of amusements, in that space—56 lines—would cost $33.60 for four insertions

W. S.—Edwin Booth closed his engagement at the Grand Opera-house, this city, on Dec. 6, 1879, and has not since begun another there.

F. W.—Watch our amusement columns for the whereabouts of Miss Kate Claxton, who is not Mrs. Stevens, but Mrs. Stevenson.

W. L., Easton.—John Germon is still before the public. Address him in care of THE CLIPPER.

R. M., Baltimore.—It is a matter of opinion. Each performer has a host of admirers.

K. L., Northboro.—W. J. Chappelle is now agent for Chaffee's Opera-house, Susquehanna, Pa.

T. AND T., Woodbridge.—We do not know where he made it.

J. B., Baltimore.—No answers by mail. Address him in care of THE CLIPPER post-office.

W. P. McC., Richmond.—1. The letter has been forwarded. 2. We do not know.

J. H. B.—Tony Hart is a brother of the business-manager of the Theatre Comique, this city.

TWO READERS, Cincinnati.—Always state the exact bet when a decision from us is desired.

AN OLD PLAYGOER, Brooklyn.—G. V. Brooke went down in the steamship London.

P. R., Monroe.—We do not know his whereabouts.

MRS. A. A. H.—We do not know where she is.

INTRODUCTORY.

MONDAY, Feb. 21, '81.

All hail the eve of the anniversary of Washington's Birthday! Like Christmas and Fourth of July, it comes but once a year; yet when it comes it warms the soul, and causes the heart's crimson fluid to course through our veins like molten lava. But it is not of this we wish to speak; neither do we intend to make any allusion to the story of the little hatchet, which must ever be connected with the name and fame of the revered Father of his Country. Theatrical managers bless and celebrate the day, because it fills their houses with honest ticket-holders, and the cash-box with those glorious sinews without which the world would stand aghast! Mr. Washington was not opposed to public amusements; not at all. He took as much delight in witnessing a good variety or minstrel entertainment as ever Shakespeare took in the beautiful recreation of deer-stalking, which is an entirely different thing from dears talking at the present day, of which we have entirely too much, especially when a performance is going on, as it tends to disturb the congregation and make the judicious grieve. Washington's parents were not opposed to pleasureable recreations; they preferred the contemporaneous-human-interest drama to comic opera or burlesque on the combination plan. Like their son George, they very much enjoyed a good minstrel entertainment, and they went wild over Eph. Horn and Jim Sanford in their "Dutch Drill," which they considered the *ne plus ultra* of military evolution, and far ahead of anything ever witnessed at West Point, if we except, perhaps, the comical gagging of Cadet Whittaker—another clever colored performer—and the facetious slitting of his ears when he was calmly reposing in silent slumber. Little Georgie Washington was a great admirer of the circus, and never failed to take in every show of that kind that came his way. When Levi North and the Englishman had their great vaulting-match in London, George was missing from his home for several weeks, and it is on file among the archives at Washington that he was present in London when North made himself champion of the world as a somersaulter. And it is hinted, although we do not entirely vouch for its correctness, that George dipped into the pools and won a pile of money on Levi, who, by his unprecedented act, was hailed as the Leviathan Leaper of the World! Mrs. Washington was a very reserved and quiet lady, yet when her son Georgie prevailed upon her to attend the circus with him she became convulsed with laughter at the drolleries of Sam Lathrop and Bobby Williams, and vowed that she had never so enjoyed herself as she had that afternoon. Frank Whittaker, who was ringmaster at the exhibition whereof we write, will corroborate all we have said if his half-arm does not give him too much pain. "Did they like 'Pinafore'?" Why, Jimmy, we never knew a Presidential party so paralyzed as the Washington family were when they first witnessed this clever satire. When Dick Deadeye and Captain Corcoran sang their duet, the noble guests fairly howled their approval. "Did Georgie ever crawl in under the canvas of a circus when he was short of ducats?" But once. It humiliated his parents to such a degree that they ever afterwards kept him well supplied with Spanish quarters and Mexican trade-dollars. "Was he an admirer of 'The Black Crook' and its gorgeous ballet?" That lascivious spectacle came near being the ruin of him; and if Pauline Markham and her seductive contemporaries had not been spirited away, the young man *might* have sent the gray hairs of his parents in sorrow to the grave. Pauline, to save George, quietly withdrew; and to her we are indebted for the patriotic course which young Mr. Washington afterwards pursued. But we shall not detain you longer; history recites the weird story of his life and death, and likewise chronicles his movements in connection with the playhouse and the players. Dan Bryant, to show his admiration for this truly good and loyal man, composed a poem dedicated to the hero of the hatchet, and from it we are permitted to make the following extract, which is pertinent to the day we celebrate and to the great chieftain whose example all should emulate. True to his genial nature, Mr. Bryant called his poem

THANATOPSIS.

"So live, that when thy summons comes to join
The innumerable caravan that moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon; but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams."

Dear friends, think well of what we have said when you join the innumerable caravan that moves along Broadway to-morrow, on its way to some patriotic place of innocent recreation and pastimal enjoyment......We have been unable to learn whether Bret Harte's new play "The Lost Son" is founded upon the *Prodigal* Son or Charley Ross.......And, speaking of new plays, brings Joaquin Miller to the front again. *His* latest offering is called "Forty-nine." Although Mr. Miller had it in his power to make it "Fifty," yet he preferred to stick at "Forty-nine," even if it should break him. He is too conscientious to take advantage of any *one*......Henry Irving must look to himself. Edwin Booth recently dined with Miss Burdett-Coutts. The menu was rich and rare, and when the banquet proper was ended each invited guest got his desserts......When next the actors and actresses of New York are to be exhibited as the chief attraction of a professional matinee, may we be there to see. Those gentlemen who were let in on the ground-floor and engineered the recent Salvini professional "olio" are said to have shared a right cheerful divvy. ....The actress who comes forward and declares that she played in "Billee Taylor" twenty-five years ago gives herself away in a shocking manner. Nobody would take her to be half so old as that would make her out. Girls, have a care how you rush into print......The Sara playing at Tony Pastor's last week was not Sara Bernhardt. Tony's Sara is not so much a playist as she is a high-kickist........"Bouquet Johnny" recently had a couple of compulsory interviews with one of our police-justices, when the facts disclosed showed that Johnny took a little too much bouquet in his'n. Nevertheless, his pathway in life is still strewed with flowers........Our ballad-writers are improving wonderfully, but we cannot see the necessity of placing before the public a song entitled "Boys, Don't Spit on the Floor." Our boys have higher aspirations and expectorations than that—they single out a daisy or a violet or a red rose so beautifully frescoed on the walls and ceiling of the parlor, and then they make bets as to which gentleman can spit nearest to the flowery object. This affords a good deal of innocent amusement, and obviates any necessity for soiling the carpet......And now Emma Abbott and her company are being honestly criticised. Heretofore the lady has been treated very tenderly, and her vocal abilities glossed over as a Chinese laundryman would put the gloss on a boiled shirt or a stewed collar. Now she must take her place among those who have passed the friendly Rubicon, and emerged into stormy seas. From this time forth Emma and her half-soled forces must face the music, and the "Abbott kiss" won't save them......Did you hear anything about a man—about a person going round among the stores, and claiming to be—about a man who says he has been engaged to walk a thousand miles—may be it's *two* thousand miles—in a thousand hours or so, and that all he needs—all this person requires to give him encouragement, and hurry him up, as it were, is a trifle from each storekeeper, so that his children—the man has ten children, he says—may not die of starvation while he is performing this arduous task in the cause of science and human progress, in which, he asserts, every storekeeper has such a deep interest and such an abiding faith—the money to be returned, he says, if he fails to go this one or two thousand miles in the prescribed time; otherwise all bets to stand until declared off by the referee, who is to be chosen by a committee of reliable and fair-dealing storekeepers, who will be benefited greatly by such a wonderful performance, seeing it would draw fifty thousand persons from the country who had never seen anything like it before, and —— We have tried our best to get out of this entanglement, but the harder we try the—try however hard we may, there would seem to be no outlet so far as we can see. However, if you come across such a man, or person, or whatever he may be, take him not into your confidence, trust him not, for he is a dishonest one, whose sole object in life is to wrong his fellow-citizens, and under false pretences obtain from confiding storekeepers goods which it would be impossible to replace except at a very heavy outlay, and then, perhaps, fail to secure the same quality of things as those of which you have been so wonderfully bereft by the man or person who so audaciously claims to have walked one or two thousand miles in an equal number of hours, you will understand; but which every pedestrian and go-as-you-please-ist of the old school declares to be a fictitious falsehood with intent to deceive honest storekeepers whose capital is wholly invested in provisions or drygoods, which this man or person we have referred to would rob them of under pretense of having ten starving children and several outlying counties yet to be heard from; likewise obtaining billboard-tickets and lithograph-tickets from generous managers, who are not up to the wicked and pernicious ways of men of his stamp, who really have no billboards nor windows by which to advertise the theatre we have referred to —— We give it up—let it end here....Those enterprising showmen who have been so anxiously waiting for lost Charley Ross to be found are now so thoroughly discouraged that they seriously think of giving up the hunt and putting some other natural curiosity in the place of the lost one. Now that the gentleman seen among a warlike tribe of Indians out West is proved to be another party altogether, the patient showmen have become very despondent. Charley would have made an attractive show, even though he had grown to man's estate and out of everybody's recollection. Pity for the showman! ......Guess we had better get up a mob and a riot, and bounce Joseffy the pianist! Why should *he* refuse to play at a charity concert merely because Arbuckle was to play solos on his cornet? Arbuckle has been known to us for years, while the piano-wrestler has only recently come over. *He* may be—but no matter.

ODE TO HIM.

We do not like you, Joseff-y,
For treating thus our Arbuck-el;
Why did you do it, Joseff, why?
His solos yours by far excel.
New York's anger is aroused
Against this sinful Joseff-y;
Arbuckle's cause we all espouse,
And Joe's strange course we do decry.
Let's shut him in a tight back-room,
With brazen trumpets all in play,
Until he feels the great simoom,
And dies in agony all the day!
Then let his corse in field be buried,
And hungry crows his eyes pick out;
And sightless to a worser world
He'll go full soon without a doubt.

......When Mayor Stokley commenced his assaults upon the amusements of Philadelphia, we cautioned him. We told him that no man could be elected to office who should endeavor to deprive a city of its amusements. We showed him where he was wrong, and assured him that his doom was sealed unless he repented of his evil deeds and let the boys alone. Our good advice he followed not, but paddled his own canoe as to him seemed best. Where is he to-day? Down among the dead men, or securing a state-room on the outgoing Salt-river steamer. The election was held last Tuesday. We got upon the housetops, and shouted it in the streets of Askalon: "Under which king, Benzinelans?" And they answered as if with one voice: "Under Little Samuel!" Thus perisheth the wicked......A Catholic bishop in Montreal denounces round dancing, and comes down upon his dancing people like the Red Sea upon Pharaoh and his hosts. And now we have a pastor of the Methodist persuasion in Ontario following the example of his Catholic brother; he gave his flock to understand that his method was the best, and endeavored to persuade them as to the folly of their ways, declaring that if several members of his congregation persisted in attending dancing-parties they must *leave the church!* Six dancing dervishes at once stood up and asked for dismissal! Whether the dear brother objects to heel-and-toe taps, the clog-dance, the round dance, or the familiar song-and-dance, the papers of Ontario fail to enlighten us. Thus the breach in the church at Montreal and that in the church at Ontario give us a pair of breaches that will be difficult to mend. ......This will answer the question "Where's the Cat?" Out in Nebraska City, Feb. 4, while the door-tendist was at his post receiving tickets from those who wished to see the play of "Mrs. Joshua Whitcomb," a well-attired man approached the portal and handed Dr. Charles Howard the appended note:

PROPRIETOR OF MRS. WHITCOMB'S "SHOW."

Please admit the bearer on the strength of the loan of our cat. We don't loan cats for nothing. Thomas is a very smart cat, and I have no doubt his services are invaluable. THE OWNER OF THE CAT.

Of course he was given a private box, and refreshments were served to him during the run of the play and the cat......We don't seem to take hold of our proposed World's Fair as if it was a free lunch of pepper pot and kidney stew, and there are but few of us who have so far subscribed *more* than ten thousand dollars. If this show is meant to be a success, we had better gird up our loins at once, and infuse the same spirit into it that we would infuse into an exhibition of a sword-swallower and a double-headed girl. If some of our showmen were interested in the management of the Big Show, they would make the world howl and attract subscriptions with the same fluency with which the North Pole attracts Arctic expeditions and lures them to their ruin!......."An Anxious Inquirer" is informed that it was Shadrach, Meshack and Abednego who were cast for the fire-act in the red-hot furnace, and they came forth unharmed, which shows that the fire-king is not a recent invention, as some pretentious showmen would have us believe. Daniel was not a fire-king, but an animal expert, and was connected with one of the largest menageries of the olden time. He was the first to enter a den of lions and other wild animals, and, although some animal-tamers of the present day declare Daniel was *forcibly* cast into the den, we happen to know better. He *passed* in, *nolens volens*, and, though the ravenous beasts had not been fed for six days and six nights, Daniel walked among them unmolested, and did not receive so much as a scratch. The attempt to belittle the feat of the oldest showman on earth had its origin in envy of the great power of endurance and nerve exhibited by the old gentleman. Jonah was in no wise connected with menageries or sideshows; he was an aquarist, and performed numerous water feats. In attempting to tame a six-hundred-barrel whale, which he caught in our lower bay several years ago, he was deceived as to the peaceful character of the fish, and when he sought to haul the beast ashore the whale quietly opened his rapacious jaws, and *swallowed* him! Mr. Jonah was so surprised that he gave up his fishing-line, and obtained a position to take charge of the bathing-houses on Coney Island. He died long, long ago.......Why don't the insurance companies keep a closer watch over the movements of Kate Claxton? A fire took place in Vincennes, Ind., one night last week, and Miss Claxton acting only a few doors distant. She was undisturbed, although her audience was hastily dismissed. It is scarcely necessary to say that "The Two Orphans" was the play. Not an insurance-agent was on the spot. Is it proper to leave Catherine alone?

FACT AND FANCY FOCUSED.

Arthur Wallack and Miss Adelaide Moss, daughter of Theodore Moss, are to be married in this city on Shrove Tuesday. Young Wallack is not a rolling-stone, seemingly.....The dwarfs Louis E. Wigand and Miss Ella C. Kirtland, whose marriage was chronicled a short time ago, have been spending their honeymoon in Chicago. ....Carl Formes is still in San Francisco giving singing-lessons, and the veteran Sig. Agramonte is similarly employed in this city..........Miss Braddon the novelist has constructed a new play .....Theodore Thomas is this week to conduct the musical performances of the Apollo Club of Chicago......Miss Pauline Markham, now in this city, contemplates reappearing as Stalacta in "The Black Crook" at Niblo's......"Sixes and Sevens," reconstructed, is to be seen in this city on March 1, with Jeffreys Lewis and J. B. Polk in the cast. ..Haverly's Mastodons got back here from England Feb. 14......"Libuesa" is the opera with which Sinetana won the prize of 1,000 guilders offered for a work written expressly for the opening of the new National Theatre, Prague........Prof. Locke Richardson is giving recitations at "receptions" in private residences in this city. ......It is stated that thirty-two thousand copies of "The Pirates of Penzance" have thus far been sold in Great Britain...It is given out that the receipts of the eight performances of "Olivette" at the Fifth-avenue Theatre last week were ten thousand dollars.....The hundreds of ladies who went to the Union-square Theatre at the announced matinee of the 17th inst. to see Charles R. Thorne Jr. as Armand were sorely disappointed. As Clara Morris did not feel like playing Camille, and as no other female was handy, the curtain could not go up......There is to be a Mardi-gras festival at our Metropolitan Concert Hall on March 1. ......Gounod has completed a trilogy for the great London festival of 1882. It will be called "The Redemption." ......Max, son of the veteran Max Maretzek, has been appointed to a position at the College of Cincinnati Music, as it may be termed......The Richelieu portrait of Edwin Booth, now being painted by John Collier, son-in-law of Prof. Huxley, is to be full-length. It is designed for the next exhibition of the Royal Academy......Genevieve Ward has two new pieces in store for this country next season.....More than two hundred thousand copies of "Pinafore" have already been sold abroad........For the third time, on the ground that his professional duties elsewhere are too numerous and pressing, Arthur Sullivan has resigned his post at the Kensington (Eng.) Training School of Music.......It has been settled that the Union-square Theatre will remain where it is for at least the next five years......The Mendelssohn Glee Club of this city on Feb. 15 held its second social meeting of the season......A foreign correspondent of *The Sun* of this city has this in reference to Gounod's habits and appearance: "He lives in a fine old house on the Place Malesherbes. His residence has all the artistic opulence of a mediæval palace. His constitutional timidity has grown on him, and it is by no means easy to get an interview with him. He receives the favored few in an apartment which closely resembles a chapel. This is the maestro's study. It contains an organ, a grand-piano, and a large bookcase. When he wears his skull-cap he looks like a young man. But as he removes it in conversation, only to put it on again, he becomes the old Faust changing into the youthful student and back, for he is absolutely bald."......The critical Willie Winter's son Percy is a member of Genevieve Ward's dramatic company ....Mlle. Marie Litta came to town on the 19th, and located at the St Denis.... Sig. Brignoli was also here on the same date, but at the Everett House ......"Where's the Cat" was so hard a one that with the close of last week they gave up hunting for the feline at Wallack's Theatre......Miss Mina Geary is to be tendered a benefit at Steinway Hall on March 15. ......There is now scarcely a doubt that Rubenstein will visit London this year, and at Covent-garden conduct his opera "Der Damon."....Miss Fanny Davenport is to inaugurate the season of 1881-2 at our Fifth-avenue Theatre.....Franz Rummel is to give his second piano recital at Steinway Hall on Feb 24......At the Metropolitan Museum of Art on Washington's Birthday, the obelisk is to be formally presented to the city. The speaker will be the Hon. Wm. M. Evarts .....The veteran Welsh Edwards was full at the Elks' Ball—of reminiscences of more alleged Artemus Wards than the famed literary cuss......W. D. Howells, playright, etc., is to be appointed Minister to the Swiss Confederation, so that in the intervals between drawing his salary he will have leisure to write more plays......The cast for the forthcoming performances of Wagner's "Ring of the Nibelungen," at the Victoria Theatre, Berlin, now stands as follows: Brunnhilde, Frau Materna; Sieglinde, Frau Vogl; Loge, Herr Vogl; Siegmund, Herr Lederer; Siegfried, Herr Jager......There is to be a dramatic entertainment at Turn Hall on Feb 23 for the benefit of the Printers' Benevolent Association of this city ..... While in Columbus, Ga., on Feb. 12, Frederick Paulding had a difference with his stage manager, Frank Little. Mayor Wilkins was called in as arbiter, and, being unable to render a prompt decision, he advised them to appear in May next before the Superior Court of Muscogee County......John T. Raymond has been telling one of the newspaper interviewers that he will not marry Miss Courtney Barnes until next April. It is to be hoped, for the lady's sake, that Fresh has not April 1 in his eye........The Franko Family are said to have lost their baggage and musical instruments by the wrecking of the steamer Josephine, bound from Havana to New Orleans ....The grand state performance of Arthur Sullivan's "Martyr of Antioch" is set down for the second week in April next, at Albert Hall, London.........Edwin Clifford, the Western theatrical manager, was in Oshkosh, Wis., last week, getting advanced to the thirty-second degree of Masonry.

CITY SUMMARY.

ANDY AND ANNIE HUGHES in their sketch entitled "Irish Servants" gave ample evidence of their vocal and terpsichorean abilities, and contributed successfully to the amusement of the audiences at Dick Parker's American Theatre last week. Chas. Diamond cleverly executed his songs-and-dances, with harp accompaniment; Carrie Lavarnie's vocalism obtained deserved applause; Minnie Clyde earned a liberal share of approval in serio-comic songs; Sullivan and Smith proved pleasing in songs-and-dances; Sheldon and Barry in the sketch called "Connolly's Troubles;" and the Comedy Quartet—the Budworths and the Nelsons—in the concluding sensational drama of "Eph. or a Nigger in Ireland," were the other chief attractions. The attractions for the current week include the Russell Brothers, John Pendy, Emma Hoffman, Mills and Warren, Julia Sheldon, and W. H. Rightmire.

STANDING-ROOM ONLY greeted late visitors to the Madison-square Theatre one or two nights of the past week, and at the other performances of "Hazel Kirke" the attendance was good.

A BURLESQUE of "Olivette" is in preparation at Tony Pastor's.

THE BENEFIT for the mother of the late Ella Mayo in the Grand Opera-house in the afternoon of Feb. 17 was very liberally patronized, the house being crowded; and as there had been a good sale of tickets by outside parties, a handsome sum of money was netted.

BERNARD SWIFT FERGUSON, the only son of Barney Ferguson of Ferguson and Mack, died Feb. 17.

SIMMONDS & BROWN, dramatic agents, will next season represent, we are informed, several of the best organizations on the road. They are already filling time for the Hanlon-Lees Combination, Modjeska, Mr. and Mrs. McKee Rankin, etc.

MR. AND MRS. KENDAL (Madge Robertson) do not come to America next season. We are told that when they do visit this country they will come under engagement to Simmonds & Brown.

MISS ADA CAVENDISH has entirely recovered from her late illness, and will shortly sail for Europe.

THOMAS B. MACDONOUGH proposes leaving for Europe in a few days.

THE FOURTEENTH ANNUAL BALL of New York Lodge, No. 1, Benevolent and Protective Order of Elks was given on Monday evening, Feb. 14, at the Academy of Music, and attracted a large and gay assemblage. It has heretofore been the custom of this organization to give an invitation ball. It was found, however, that this method brought together too great a crowd, and this year an admission-fee was charged. The result in a financial point of view was not, we believe, satisfactory. The chief decorations of the Academy were a large drop-scene at the back of the stage, bearing the picture in life-size of an elk, and a large gas-fixture, covered with bright jets, representing the word "Elks." A large assemblage of well-dressed ladies helped to give the scene a gay and animated appearance. The long list of those present embraced nearly all of any reputation or standing in the theatrical fraternity in this city. John Wild acted as floor-manager, with John H. Girvin, John Queen, Archie Stalker, Thomas J. Leonard, James Rascovar and Dominick Leonard officiating as his assistants. Welsh Edwards, Exalted Ruler of New York Lodge, and lady headed the opening march. The orchestra was composed of one hundred musicians, under the able direction of H. T. Dyring, and performed the newest and best of dance-music. There were twenty-five dances on the programme, and the votaries of Terpsichore, judging by their good humor and evident determination to be jolly, were thoroughly satisfied with their evening's entertainment. Although ample license was afforded for the indulgence of harmless mirth, the ball was marked by strict decorum, and was altogether a very enjoyable social reunion. The promenade-music was furnished by the Twelfth-regiment Band in their new uniform. The supper was served in Nilsson Hall, which was handsomely decorated with flowers and evergreens. Every lady present received a handsome souvenir, containing a comic inclosure suitable to St. Valentine's Day. The entire arrangements for the ball seemed to be on the most liberal scale, and the numerous members of the New York Lodge, who gave their services on the different committees, bestirred themselves with hearty good-will to promote the enjoyment of their guests.

JOHN BANVARD lectured before the American Geographical Society, of which he is an honorary member, upon "The Hierology and the Reading of the Obelisks of Egypt," in Chickering Hall night of Feb. 17. The audience, which was very large, manifested their interest by frequent applause and recalling the lecturer after he closed. Although the subject was a dry one, Mr. Banvard interlarded his language with sallies of wit and humor, which kept his listeners well amused. He exhibited a series of paintings made from sketches taken by himself during a tour of Egypt many years ago. Several times in his discourse he alluded to the power of the stage in popularizing historical subjects, and stated that, although Egypt knew seven Cleopatras, the masses at the present day knew only one—she whose name had been immortalized by Shakespeare. Mr. Banvard, who has been requested to repeat his lecture, managed a theatre in 1824 at 68 College (now Centre) street, near the corner of what is now White street. In 1838 and 1839 he was the manager of Scudder's American Museum (afterwards Barnum's), at the corner of Broadway and Ann street, and gave the first dramatic performances there, as well as the first matinee performances which were ever given in this city.

UNSATISFACTORY.—The professional matinee in Booth's Theatre Monday, Feb. 14, at which Salvini acted Othello, has caused a deal of comment in professional circles, owing to the bad management of the affair. We are told that only a single seat was sent to each professional who signed the letter requesting Salvini to play, and all others were ignored. The seats sent to several managers for themselves and companies were so ineligibly located that they declined to occupy them, and sent them back. The only two theatre companies, as such, that were present were those of the Madison-square and Union-square Theatres. Speculators had plenty of the best seats, which they sold for from $5 each downward. The "professional matinee" part of it was simply an advertising dodge to draw the public who might desire to see their favorites of the stage as they appear in private life. Rent was paid for the use of the theatre, and Salvini was paid for acting. It is stated that the managers of Booth's Theatre insisted that Salvini should give an extra performance to make up to them the loss or injury to their business by reason of his having played for the Poe benefit. The giving of benefits is likely to become a very profitable business, if managers can make a return to the beneficiary of all the tickets in the house, at the regular prices, and yet place them in the hands of speculators and realize double that amount for themselves. To illustrate: one orchestra chair is returned at $1.50, sold at $5; profit to manager, $3.50.

AT TONY PASTOR'S THEATRE "The Pie-rats of Penn-yan," which continued the main feature, gained in smoothness by frequent repetitions, and the performers in the cast, being more at ease, were seen to better advantage. In the preceding olio Mlle. Sara, sensational dancer, was seen during the early part of the week, but her name disappeared from the house-bills after a few nights; Bessie Grey sang ballads; Reynolds and Walling repeated their musical sketch af "Conamore;" Ferguson and Mack gave Irish character songs; Lester and Allen, among other specialties, presented a song-and-dance called "Sweet By-and-bye;" Tony Pastor's comic songs evoked their customary enthusiasm; Flora Merton's vocalisms were favorably received; and Dan Collyer, Frank Girard and Jennie Christie acted in the sketches of "In the Wrong House" and "A Vexatious Subject." Business continued good.

CROWDED TO THE DOORS and ladies standing in the lobby was the condition of affairs at the Grand Opera-house during the final week of Lester Wallack's engagement, ending Feb. 19. "Rosedale" was the attraction, and as the cast differed from those of former representations it is appended: Elliot Gray, Lester Wallack; Miles McKenna, J. W. Shannon; Bunberry Kobb, Russell Bassett; Mathew Leigh, M. J. Pendleton; Sir Arthur May, Little Thornton; Col. Cavendish May, Julian Magnus; Farmer Green, Geo. Browne; Corporal Daw, G. W. Herbert; Romany Robb, Henry V. Donnelly; Robert, J. Lacy; Doxey, Delos King; Lady Florence May, Miss Lillie Eldridge; Rosa Leigh, Miss Kate Bartlett; Tabitha Stork, Mrs. W. A. Rouse; Sarah Sykes, Mrs. Fred Williams; Lady Adela Gray, Mrs. Annie Boudinot; Mother Mix, Mrs. Scallan; Primrose, Miss Grace Bennett.

"ONE HUNDRED WIVES" was produced by the Gosche-Hopper Combination in Booth's Theatre Feb. 14, and attracted good-sized audiences during the week. With the exception of Frank Weston, who played Edward Bradford instead of William Harris, the cast was the same as during the representations of the drama throughout the country. Our readers are familiar with the merits of the piece and the company by reason of frequent reviews by our correspondents. The scenic mounting, most of which is new, reflects credit upon the artists, Henry E. Hoyt, J. A. Johnson, Thomas R. Weston and T. S. Plaisted.

ROSE EYTINGE AND HER COMBINATION closed their engagement at the Standard Theatre Feb. 16, "East Lynne" having been the attraction for three nights, commencing 14. It was cast thus: Lady Isabel and Mme. Vine, Rose Eytinge; Barbara Hare, Constance Hamblin; Cornelia Carlyle, Mrs. E. M. Post; Joyce, Josephine Craig; Archibald Carlyle, J. G. Saville; Sir Francis Levison, Horace Vinton; Lord Mount Severn, J. P. Hill; Mr. Dill, L. J. Loring; Richard Hare, Clarence Montaigne; Wilson, W. Benn; Officer, O. Taylor; and Little Willie, Ollie Craig. It was not particularly well acted, and it attracted only a moderate attendance. The theatre was closed Feb. 17, 18, to rehearse "Billee Taylor," which was produced 19.

H. W. ROE on Feb. 14 replaced H. W. Hamilton (who has gone to the Standard Theatre to sing in "Billee Taylor") with the San Francisco Minstrels, and sang "Over the Billows" quite effectively. The other changes included "The Chinese Laundryman," sung by Charles Backus; "Billy's Tutti Frutti," by Wm. Birch; and for the finale to the first-part "An Oriental Reveille;" and "Olivette" condensed, sung by the principal members of the company as old tars, whalers, etc. In the olio Johnson and Powers revived "Uncle Abe and Sister Ruth," and Bryant and Hoey and Billy Buckley continued their specialties. The patronage continued liberal.

"THE BLACK VENUS" was withdrawn at Niblo's Garden Feb. 19, not having proved so successful as had been expected.

E. F. THORNE AND WIFE (Jennie Murdock) arrived from Chicago, Ill., during the past week, having left Bartley Campbell's "My Geraldine" Combination.

"THE GALLEY SLAVE" COMBINATION closed their engagement in Haverly's Fourteenth-street Theatre with the expired week. Their season had been fairly successful.

"OLIVETTE" drew large audiences to Haverly's Fifth-avenue Theatre during the past week.

"THE MULLIGAN-GUARD'S NOMINEE" was withdrawn at the Theatre Comique Feb. 19. On Wednesday night, when the piece was performed for the one hundreth time, the lady guests were presented with a satin programme as a souvenir.

PAULINE MARKHAM is to play Stalacta in "The Black Crook," shortly to be revived in Niblo's Garden.

"CINDERELLA AT SCHOOL," which is to be produced in Daly's Theatre Feb. 28, is to be acted by James Lewis, Harry Lacy, Digby Bell, C. Leclercq, J. Brand, W. P. Bown, May Fielding, Laura Joyce, Ada Rehan and Mrs. Gilbert.

MLLE. VICTORIA, equestrian, and Philo Nathans, the well-known four-horse rider, were added to the attractions of John H. Murray's Circus in the Aquarium last week. "The Circus Riding-school," during which the mechanical apparatus by which riders learn their business was exhibited in a comical way, closed the show.

DAN SHELBY left during the past week for Chicago, Ill., St. Louis, Mo., Cincinnati, O., Dayton and Buffalo, N. Y., on business connected with the tenting season of Shelby, Pullman & Hamilton's Show. He will be absent about three weeks.

"NEEDLES AND PINS," which was revived in Daly's Theatre Feb. 14, increased the attendance during the week in a liberal degree. It was acted by the original cast, with the single exception of Miss Maggie Harold, who as Caroline was replaced by Miss Blanche Vaughn. The piece proved as amusing and its mirth as infectious as when first seen.

AN EXCELLENT BUSINESS was done at the Park Theatre since our last report, "Fresh the American" continuing to interest the audiences. John T. Raymond is gradually elaborating his role in both witty dialogue and stage business.

"ONE HUNDRED WIVES" engrosses the attention of the patrons of Booth's Theatre,

"OLIVETTE" must be withdrawn at Haverly's Fifth-avenue Theatre Feb. 26 to make way for the Strakosch-Hess English-opera Troupe.

"HAZEL KIRKE" at the Madison-square Theatre.

"MULLIGAN'S SILVER WEDDING" is to be acted for the first time on any stage Feb. 21 in the Theatre Comique.

FRANK MCNISH and the Leland Sisters, Huber and Allyne, Bernard Slouran, and Louis and Emma Alfredo are the reinforcements at Tony Pastor's Theatre.

EXTRA MATINEES are announced at most all of the theatres Feb. 22.

"FRESH THE AMERICAN" can still be seen at the Park Theatre.

"THE BANKER'S DAUGHTER," with a powerful cast, will hold the stage of the Grand Opera-house this week only.

"NEEDLES AND CLOTHESPINS" is to be produced by the San Francisco Minstrels Feb. 21.

THE CLOSING WEEKS of John H. Murray's Circus in the Aquarium are announced.

"NEEDLES AND PINS" is doing so well at Daly's Theatre that it will hold the stage longer than was intended when it was revived.

JOSEPH PROCTOR, who is in town for a few days, intends visiting Philadelphia, Pa., the scene of many of his youthful triumphs.

"BILLEE TAYLOR."—At the Standard Theatre Messrs. Henderson, D'Oyly Carte and Rice have with scarcely a doubt produced a success in the new comic opera of the above title, given at that house for the first time here Feb. 19. Attractive by its bright and amusing action and easily-caught airs, it will, we believe, prove a hit. At its first representation hearty laughter and applause were continuous, and encores of the principal numbers seemed to be decidedly in order. The work has a number of peculiarities which we might put as in the "Pinafore" vein, and, following in the same groove, it bears a close resemblance in several of its characters and features to that much-used-up opera. Yet there is sufficient dissimilarity to give it a place by itself, although, if Gilbert and Sullivan had not written as they have, it is doubtful if this work would have been fashioned in its present form. The libretto is sufficiently amusing to place it as a good enough comic vehicle to carry the music, although neither its wit nor brilliancy will strike one as remarkable or out of the ordinary. The librettist, H. P. Stevens, has taken for a foundation the old-time ballad relating the love and woes of Billee Taylor, and upon it he has built an amusing story, full of comic-song lines that are catching and are certain of at least a short-lived popularity. We do not believe the aim is to amuse for more than the hour, and in this it will fulfill its object, and with its light melodies prove an attraction. The composer, Edward Solomon, has been very happy in fitting the music to the words, and both his orchestral and vocal scoring show the clever musician, with an adaptability to this kind of work. There is very little that is new in his ideas, yet there is considerable merit in some of his writing. A decidedly reminiscent tone pervades part of the music. Although it may please, it does not come up to the standard of "Pinafore," and in several instances it is apparent that the popular songs of the music-hall have given the cue. Notwithstanding this, we can accord hearty praise to the composer for the enjoyable and musically humorous numbers that he has furnished. In several of the songs we are certain that we are greeting old friends; but the themes are cleverly expanded, and they put on the air of new acquaintances before the close. The story is supposed to take place at the beginning of the present century, and affords a chance to introduce the quaint and picturesque costumes of the period, in which the taste of the well-known costumer W. Dazian is very happily displayed. They add to the effectiveness of the two scenes, one representing the village green at Southampton and a pretty garden where Billee Taylor is wont to labor; the other, Portsmouth harbor, with H. M. S. Thunderbomb at anchor, and other ships hoisting their sails and moving out to sea. Voegtlin the artist has given two very handsome pictures in these scenes. The plot, which we gave in detail after the first production of the opera at the Imperial Theatre, London, Eng., Oct. 30, 1880, relates the love of Billee Taylor for the fair Phœbe; how he has a rival in a villainous schoolmaster, Crab, and she in Arabella, a daughter of Sir Mincing Lane, the squire of the village. Captain Flapper of the Thunderbomb, who is enjoying himself ashore, is also amourously inclined towards Phœbe, and he and Crab and Arabella form a trio of conspirators who desire Billee out of the way. They have him impressed into Her Majesty's service as a sailor; and the Captain, to rid himself of an accomplice, has Crab disposed of in the same manner. The curtain falls on the first act with the separation of the lovers, and Billee and Crab depart prisoners with the man-of-war's men. In this act there are three good choruses, one by the peasants, another by the sailors, and a wedding-chorus and some effective concerted music; Billee proclaims that virtue is its own reward in a pretty rural ballad, and Arabella makes violent love to him in a taking little duet, "Ifs and Ans." A chorus for charity girls in waltz movement introduces what proves the most taking feature of the piece. Eight charity scholars, headed by Susan, attired in prim gray dresses, white aprons and little caps, enter trippingly and sing in unison a catching little air describing their manners. They show their politeness by their charity bob or curtsey, and their action and singing are quaintly amusing whenever they appear on the scene. Sir Mincing Lane also has a song, telling how he developed from a grocer's clerk to a full-blown knight. The other numbers in this act are the humorous ditty of Barnacle the Bosun, entitled "All on Account of Eliza"—a very comic bit, which is certain to draw out laughter and applause; Phœbe's ballad "The Guileless Orphan," a coquettish morceau, closing with a familiar waltz measure; Susan's song "Peerless Phœbe," ending with a pretty little waltz movement; "The Two Rivers," a song in which Phœbe, Susan and the charity girls indulge; and a funny trio, "Revenge," for the conspirators Flapper, Arabella and Crab. In the second act the scene opens with a merrymaking of the sailors and lasses, during which is introduced a hornpipe, executed in a graceful, admirable way by the French Twin Sisters, who received so hearty an encore that the action of the piece on the first night was brought to a stop until they had repeated their performance. Two years are supposed to have elapsed between this time and the action of the preceding act. Phœbe and the charity girls have turned sailors—she has run away that she might follow Billee, and they that they might follow Phœbe. Billee, who is now a lieutenant, has been ensnared by Arabella, to whom he is to be married, and, exasperated by this intelligence, Phœbe attempts to shoot him. She is disarmed and ordered to be executed, but saves herself by declaring her sex. Billee, by means of a letter taken from the person of Crab, who has fallen overboard and been rescued at the time of the shooting, is declared a coward, disgraced, and his rank conferred upon Phœbe, closing the opera in as odd a way as possible. During this act Sir Mincing Lane brings on his company of volunteers, who serve as a medium to introduce some satirically funny remarks on Her Majesty's volunteer service. In this act there is a pretty chorus, "Back Again;" a spirited melody, the "Faithful Crew," in which Phœbe and the girls in their sailor disguises tell why they follow the sea; Crab's song relating how he is a villain of the deepest dye, which is much after the usual music-hall pattern; an expressive number for Arabella, "The Ballad of the Billow," which closes with a duet with Billee, in waltz time; a duet and chorus, "In Days Gone By," in which Billee, who is now a lieutenant, describes to Phœbe and her companions, whom he does not recognize in their male attire, the politeness that is expected from a sailor to his superior; a trio, "Trim Little Phœbe," in which Flapper, Phœbe and Susan take part in a very humorous way; a stirring chorus, "Fife and Drum;" a very funny song by Flapper called "Love," in which he is assisted by the chorus; and several well-arranged concerted pieces. In all this there is much to please in the clean, humorous story and attractive music, and when it is added that its production at the Standard Theatre is under the most favorable conditions we believe that the work will score a successful mark. The company is an excellent one, with the exception of the tenor, Arnold Breeden, who made his first appearance in this country on the opening night. His great fault is that he cannot act. He has a sweet tenor voice, which he uses with very little power. That he was extremely nervous was apparent on the first night, and there may be a better record for him later. Carrie Burton is a very intelligent young actress, and played her part in admirable and spirited style; her singing was excellent. Alice Burville's handsome, expressive face, charming manner and good vocal efforts made her popular at once. Madeleine Lucette was a very attractive little village maiden, and played her minor role quite gracefully. In the part of the eccentric widow, the beloved Eliza of the Bosun, Nellie Mortimer gave a very funny, animated picture of that feminine oddity. Wm. Hamilton sang in his usual good form, and acted so vigorously as the villainous schoolmaster that he almost overdid it. A. W. F. McCollin's Bosun was a droll burlesque personation of the successor of Dick Deadeye, and J. H. Ryley and W. H. Seymour made their very humorous personations among the best in this admirable cast. The stage-management, under Charles Harris' control, deserves most decided praise, for in all its details the opera was presented in surprisingly good form, especially for a first night. The chorus, which includes a lot of pretty faces, was as good as we have heard in light opera, and under Alfred Cellier's baton, with the orchestra, were both strong and very efficient. The management deserve success for the liberality and care they have displayed in the presentation of this piece, and unless we are greatly mistaken "Billee Taylor" will be a potent attraction for some time to come. The cast was—Captain, the Honorable Felix Flapper, R. N., of H. M. S. Thunderbomb, J. H. Ryley; Sir Mincing Lane, a self-made man, W. H. Seymour; Ben Barnacle, "Bosun" of H. M. S. Thunderbomb, A. W. F. McCollin; Christopher Crab, a villainous schoolmaster, Wm. Hamilton; Billee Taylor, a virtuous gardener, Arnold Breeden; Arabella Lane, Sir Mincing Lane's daughter, Alice Burville; Susan, a village maiden, Madeleine Lucette; Eliza Dabsey, Phœbe's aunt, Nellie Mortimer; Phœbe Fairleigh, another village maiden, Carrie Burton.

MUSICAL NOTES.—The entire chorus which is to sing at the May Festival at the Seventh-regiment Armory met together for the first time Feb. 16 at Cooper Union Hall, and rehearsed Rubinstein's "Tower of Babel" and Handel's "Te Deum."......Joseffy gave his second and third piano-recitals for the benefit of charitable institutions at Steinway Hall afternoons of Feb. 16, 19. He was assisted by H. Brandt, violinist....The Saalfield concert 16 at Steinway Hall, presented Marie Litta, soprano vocalist, Sig. Brignoli, Sig. Liberati, a quartet including Messrs. Dixon, Wyatt, Roe and Frellman, Nellie P. Bangs, pianist, and Hattie McLain in vocal selections........Jerome Hopkins gave a pianoforte-recital at the German Masonic Temple 19........Marie Geistinger still continues an attraction at the Thalia Theatre. She appeared in "Theresa Krones" among other plays during the past week.........Florence Copleston, pianist, Geo. Henschel, baritone-singer; Carl Feininger violin; August Robbelin, violin; Julius Risch, viola; and Wm. Mueller, 'cello, appeared at the chamber music concert at Steinway Hall 16 .....Franz Rummel played at Steinway Hall 17.......Gilmore's Band were heard during the week at Koster & Bial's Concert Hall, and on Sunday evening, 20, in a programme including Walter Emerson, cornet-soloist; S. Liebling, pianist; Sig. Raffavolo in solos on the euphonium; and E. A. Lefebre in saxaphone selections......At Metropolitan Concert Hall, on the same evening, Rudolph Bial and orchestra, Maurice Dengremont and Hubert De Blanc, pianist, furnished the programme......A Sunday-evening concert was also given at the New Manhattan Concert Hall. Miss Markstein, Mlle. De Lussan, Sig. Lencioni, Sig. Liberati and Sig. Bignardi were the performers.

THE FRESH FEATURES at Harry Miner's Theatre included the Wesleys in eccentric song-and-dances, Flora Moore in character songs, Morris and Fields in Dutch drolleries, the Cogill Brothers in their comedy creation called "Points," Goldsmith and Tracy in Irish song-and-dances, Maude Leigh in popular songs, Bonnie Runnells in German comicalities, the Boisset Brothers in a double horizontal-bar act, Fred F. Levantine in equilibristic feats, Polly Daly in serio-comic songs, the Little Four in their specialty of "The Children's Fancy Ball," and the concluding drama entitled "The Red Scar," with A. W. Sheldon in the principal role. The efforts of the above-named artists met with ample recognition from large audiences. Opening Feb. 21: T. M. Hengler, Barlow Brothers, Belle Fairmont, the Whitings and the Vidocqs.

ELKS.—To New York Lodge, No. 1, B. P. O. E., our thanks are due for a souvenir commemorative of their benefit at the Academy of Music Dec. 2, 1880, and also for the complimentary communication accompanying the same.

ELOISE ALLEN, who is incurably ill with Bright's disease of the kidneys, desires to receive visits from her professional friends at 212 West Fourteenth street.

THE OPENING OLIO at the Vokes' Garden included Frank Budworth in a plantation sketch entitled "A Visit South," in which he earned liberal applause; Gilson and Welch in acrobatic song-and-dances; Lucy Adams, serio-comic songs, which met with a favorable reception; Leonard and Jones in neatly-executed clog and jig dances; Lillie Laverde, who acquitted herself creditably in song-and-dances; Belle Laverde's serio-comic songs appeared to be well relished; and Murray, Snow and Runnells gave an admirable acrobatic act. Frank Jones and Alice Montague sustained the principal parts in the concluding drama, entitled "On the Brink, or the Creole Slave." Billed Feb. 21: Harris and Wood, Williams and Sully, Charles Diamond, Fannie Davenport, and T. W. Hanshew in his drama of "The 49ers."

SMITH & MESTAYER'S TOURISTS are the current attraction at Niblo's Garden.

N. C. GOODWIN'S FROLIQUES have returned to Haverly's Fourteenth-street Theatre.

ZOE GAYTON, her horse, and W. J. Marshall, her business-manager, returned from Halifax, N. S., last week.

MAUDE FORRESTER and her horse Lightning are to commence a brief season in "Mazeppa" in Niblo's Garden March 21.

THERE is a "Fresh"-et in Abbey's Park Theatre, where floods of people are pouring in.

"MICHAEL STROGOFF" is not to be produced at Booth's Theatre this season, it is now reported.

KATHARINE ROGERS has gone to San Francisco, Cal.

JOHN STETSON arrived Feb. 20.

BOUCICAULT is expected Feb. 22 in the steamship Arizona.

DRAMATIC.

Change in Credentials.

EVERY AUTHORIZED CORRESPONDENT OF THE NEW YORK CLIPPER has been furnished with credentials, which are in iono form, of RED MOROCCO, having on the outside an engraving of THE CLIPPER BUILDING, printed in gold, and on the inside, upon YELLOW PAPER, the names of the city, correspondent, etc., signed by the proprietor of the paper, and the stamp of the office, dated Sept. 1, 1880, affixed. A photograph likeness of the correspondent is attached to the lower left-hand corner. These credentials are *not transferable*; and, if they are presented by any person other than the one whose name and portrait they bear, managers will confer a favor if *they will retain them and return them by mail to this office*. Managers, agents, doorkeepers and others are respectfully requested *not to extend any courtesies or information* to persons claiming to be our correspondents unless they can exhibit these credentials. Managers can save themselves from imposition by demanding upon all occasions an exhibition of these credentials. THE CLIPPER never employs *traveling* correspondents. Persons who have applied for the position of correspondent and have not received any answer may consider that their services are not required. No photographs will be returned.

Change in Sporting Credentials. Caution.

Our credentials issued to correspondents for SPORTING MATTERS ONLY, consisting of cards of a chocolate brown color, having printed diagonally across their faces in white ink: "*For Sporting News Only*," and which EXPIRE Nov. 1, 1880, should not be presented for admission to theatres and traveling entertainments, and all managers are respectfully requested to *refuse admission* to any person presenting such credentials.

OUR CHICAGO, ILL., correspondent states that "T. W. Keene opened in the Grand Opera-house Feb. 14 for a season of two weeks......Baker and Farron opened at McVicker's 14. Salvini is to appear 21, 23, 24, 26, in 'Othello,' 'Hamlet' and 'The Gladiator.' The advance sales are good......Maggie Mitchell drew largely all the week at Hooley's. This week Herne's 'Hearts of Oak.'......Rice's Surprise Party opened in Haverly's 13. They remain another week......Dan Hopkins has gone East......Charles Engle, a wealthy brewer of Chicago, has taken out a permit for a 72x134 feet theatre, to be erected at Sedgwick and Division streets, at a cost of $60,000......Thomas Maguire of Baldwin's Theatre, San Francisco, passed through 13 .....The rather fresh Citizens' Association of Chicago, who complained of extra chairs being used so as to overcrowd Haverly's Theatre during the Mapleson opera season, were assured by Mayor Harrison that there was no cause for alarm......W. W. Maurice now fills E. F. Thorne's position with the 'Geraldine' Troupe, and Miss Madge Beetle plays Nora...... J. H. Haverly and Bartley Campbell left for New York 12......At McVicker's 13 'Die Marchen-Taule' (The Fable Aunt), by Gallmer & Isensteen's German Dramatic Company, was produced for the first time. The author is O. F. Gensichen. It is too heavy, emotional and sentimental, and lacks something to create an interest......Minnie Palmer and her company were here 13. Eva Earl had Henry Collins arrested because he should have paid her $60, and could not or would not.....Harry Hunter, who had a brother in this city, is everywhere mourned by the profession and theatre-goers......Manager Sellick of the Florence Herbert Combination was in town last week.......Roland Reed, at the head of the 'Arabian Night' Company, opens in Indianapolis 21, under the management of W. A. McConnell.......Ed. Clifton thinks of going North with the Winter and a company to the Lake Superior region....The Park Theatre, on Twenty-second street, is to be rebuilt, with raised seats and a gallery....The Hindoo Jugglers appear at Central Music Hall 19......'My Partner' at Haverly's 28......R. M. Hooley has splendid advices from Doc Quinlan and his minstrels, who are now in California...... Feb. 26, at McCormick Hall, a masquerade ball by the 'theatrical profesion' is announced...... Eight carloads of new scenery, designed to illustrate the three weeks' engagement of 'Voyagers in Southern Seas,' which follows Tom Keene at at the Grand Opera-house, have been received ......During his Indianapolis engagement, W. E. Sheridan will be supported by a Chicago company specially organized......'The Sewing Girl' will be presented at McVicker's 20 by the German Company........Deadwood reports rumor of the death of the Sawtelle Comedy Company......The portraits of Doc Quinlan and R. M. Hooley, painted by H. M. Colcord of Brooklyn, N. Y., adorn Hooley's Annex, 155 Randolph street, under Matt Clees, superintendent......Geo. S. Knight's Company has been strengthened by Matt Holmes of Minnie Palmer's Company."

AT MACAULEY'S THEATRE, Louisville, Ky., Lotta opened Feb. 14 in "Musette" to a full house, and played the rest of the week in "Little Nell and the Marchioness," "Little Detective" and "Zip" to packed audiences. Sarah Bernhardt opens 21, for two nights, "Frou-Frou" and "Camille" will be presented. "The advance sale of seats and boxes, says our correspondent, "already amount to $7,000. Outside speculators are reaping a rich harvest, having bought up all the desirable seats. The house will be closed 23 and the rest of the week. J. K. Emmet opens 28, for three nights. ....At the Opera-house W. A. Warner's benefit took place 16, and was a success financially. 'The Long Strike' and 'A Loan of a Lover' were presented in fine style by the leading members of Louisville's dramatic clubs. Aldrich and Parsloe open 22, for five nights and a matinee. ......The German Theatre Company, from Robinson's Opera-house, Cincinnati, played 'Lorie' in Liederkranz Hall 17 to good business........John Havlin, manager of Brooks & Dickson's Theatre, Detroit, Mich., is spending a few days in this city, *en route* from New Orleans home."

"MY GERALDINE" was the attraction at the Grand Opera-house, Detroit, Mich., Feb. 14, 15, 16, 17, to fair business. "The Guv'nor" was booked for 18 and matinee 19, and Salvini in "The Gladiator" night 19. Charlotte Thompson comes 21, for a week, being engaged by the Light Infantry....... At the Detroit 21, 22, 23 the Harrisons appear, followed by Mahn's Comic-opera Troupe 24, 25, 26, "A Child of the State" Combination 28, March 1, 2, Sara Bernhardt 4, 5, Fanny Davenport 7, 8, 9.

HAVERLY'S "WIDOW BEDOTT" COMBINATION, headed by C. B. Bishop, perform in Bridgeport, Ct., March 8, New Haven 9, Danbury 10, Holyoke, Mass., 11, Northampton 12, Springfield 14, Pittsfield 15.

A ROUGH CHAMBERMAID, who can play an Irish character part, is wanted by J. A. Mellon, who advertises.

THE SALE OF SEATS for Bernhardt's performances in Memphis, Tenn., says our correspondent, "began Feb. 16, and to prevent a recurrence of last week's row a wooden structure was arranged in front of the theatre, through which purchasers were compelled to approach in single file. Notwithstanding the limitation, speculators had their representatives on the ground as early as nine o'clock the night previous, and they took position and remained there until the opening next morning. The result is that choice seats have changed hands from $7.50 down. Up to noon 17 the receipts amounted to $4,500."

ONE OF THE BLOODHOUNDS belonging to Jay Rial, and used by him in "Uncle Tom's Cabin," fell under a moving train in Waterville, Me., a short time ago and was killed.

THE NEW OPERA-HOUSE in the station of the Boston and Lowell Railroad in Lawrence, Mass., is completed and ready for occupancy, and proposals for its lease for a term of years are being received. It is understood that the rent asked is $5,000 per year, and an offer of $2,000 for that time has been made by a Boston gentleman conversant and experienced in theatrical affairs.

THAT PORTION of the Boston (Mass.) Museum Company which has been on the New England circuit the past week, playing "The Guv'nor," have been successful. It is said the smallest receipts for any one night were over $700. They are to play in New Bedford, Mass., Feb. 21, Haverhill 22, Chelsea 23, Brockton 24, Fall River 25, Portsmouth, N. H., 26.

TONY DENIER'S "HUMPTY DUMPTY" TROUPE is due in Charleston, S. C., Feb. 17, 18, Columbia 21, Charlotte, N. C., 22.

THE ANNIE WARD TIFFANY COMBINATION is billed in Parkersburg, W. Va., Feb. 21, 22, Athens, O., 23, Pomeroy 24, 25, Gallipolis 26, Huntington, W. Va., 28, March 1, Ironton, O., 2, Portsmouth 3.

LEAVITT'S BURLESQUE-OPERA COMPANY are due in Toledo, O., Feb. 22, 23, Dayton 24, Xenia 25, Springfield 26, Columbus 28. Claude De Haven is the manager.

MAGGIE MITCHELL goes to Bloomington, Ill., Feb. 21, Galesburg 22, Peoria 23, Springfield 24, Quincy 25, Keokuk 26, Burlington 28, Rock Island, March 1, Davenport, Ia., 2, Iowa City 3, Cedar Rapids 4, Dubuque 5, Minneapolis, Minn., 7, 8, 9, St. Paul 10, 11, 12.

AT ENGLISH'S OPERA-HOUSE, Indianapolis, Ind., the Anthony & Ellis "Uncle Tom's Cabin" Troupe played Feb. 14, 15, 16 and matinee, to fair business only. Charlotte Thompson followed for the remainder of the week, opening 17 in "The Planter's Wife," the attendance being large and appreciative. "Miss Multon" 18, and "Jane Eyre" and the first-named piece at the two performances 19. "An Arabian Night" is due 21......"The Hearts of Oak" Company, says our correspondent, "met with a railroad accident above Chicago, missing its Lafayette, Ind., date, 15, but gave a performance there 16; consequently but one of its two advertised dates will be filled here (19). Bernhardt has been reduced to a single date, appearing 26, both afternoon and night, in 'Frou-Frou' and 'Camille' respectively......James B. Dickson has gone to New York......A preliminary meeting of those interested in the proposed lodge of Elks here was held at the Park Theatre afternoon of 17. Prominent among those present were Managers J. B. and Geo. Dickson, Will. E. English (who presided), C. T. Gilmore and W. C. Turner. Frank N. Scott was deputed to take charge of the arrangements, and will go to Chicago in a few days to better acquaint himself with the matters connected therewith."

SALSBURY'S TROUBADOURS are advertised in Haverhill, N. H., Feb. 28, Troy, N. Y., March 1, Ilion 2, Utica 3, Syracuse 4, Auburn 5.

MORLACCHI is seriously ill at her residence in Lowell, Mass., with rheumatic fever. John H. Browne, her agent, is slowly recovering from a long illness in this city.

A NEW SENSATIONAL GERMAN COMEDY has been written for G. F. Osborne, the young Dutch-dialect artist, by Chas. H. Wood, entitled "Fritz, the Waif, or a Hero in Rags." It will be first produced in Buffalo early next season. Mr. Osborne is to assume seven different characters, and Chas. B. Morris will be his manager.

THE LONE FISHERMAN.

HARRY HUNTER died of pneumonia in the City Hospital, Cincinnati, O., at ten o'clock A. M. Feb. 15. He had taken cold some days previous in Kansas City, Mo., and on the arrival of Rice's "Evangeline" Combination in Cincinnati, where they began a week's season in Heuck's Opera-house Feb. 7, he was able to play only on the opening night. Charles Harrison Hunter was the son of Dr. George Hunter, and was born in Dorset, Vt., in June, 1845. He made his debut on the stage in Boston, Mass., playing Major Wellington De Boots in "Everybody's Friend" at an entertainment given by the Mercantile Library Association, and succeeded so well that he determined to become a professional actor. After some further experience as an amateur he secured an engagement to play small business at the Howard Athenæum, under John Stetson's management. Being a close student and ambitious of succeeding on the stage, he always exerted himself to the utmost in every role assigned him, no matter of how slight importance it might be. As he played all sorts of characters, he developed into a very useful actor of versatile talent. He was associated with Maffitt & Bartholomew's Pantomime Troupe for many years, and during that time he received much valuable instruction in the pantomimic art from James S. Maffitt, which was of great service to him when he came to play the Lone Fisherman in "Evangeline," in which he achieved a great success. When that burlesque was originally produced in Niblo's Garden, in this city, Jacob W. Thoman created that character, but did not do much with it, as he had little or no experience in pantomimic roles. Subsequently James S. Maffitt played it, and by his artistic treatment of it raised it into great importance; but he was making too much fame and money with his own troupe to abandon that and travel with Rice's Combination. Mr. Hunter was engaged to play the role, and first acted it in the Walnut-street Theatre, Philadelphia, Pa., Nov. 13, 1876. He elaborated the character from time to time, and introduced so much new business that it eventually became almost the leading feature of the burlesque. He has acted the role during the past four years in all of the principal cities in the United States and Canada, and the excellence of his impersonation is known to thousands of people. While with the "Evangeline" Troupe he won considerable success as Birbanto in "La Petit Corsair," and as Dick Deadeye in "Pinafore." Deceased's eldest brother, William G., was a member of the National Theatre company, Boston; and another brother, Thomas M., is a well-known Boston actor, now traveling with John Stetson's Company, supporting Salvini. As the "Evangeline" Company had to leave Cincinnati for Louisville Feb. 14, no member of it was present with Mr. Hunter when he died. During the previous week they had been unremitting in their attentions, and Miss Louise Searle, to whom it is said Mr. Hunter was engaged to be married, was almost constantly at his bedside. This lady, upon the receipt by telegram of the intelligence of Mr. Hunter's death, at once returned to Cincinnati, where she has since been confined to her bed by illness resulting from grief at the demise of her lover. John S. Hunter, a brother, and Mr. Cresby, a particular friend of the deceased, arrived there from Chicago, Ill., Feb. 16, and took charge of the remains, with which they left that night for Keene, N. H., where they are to be interred in the family lot. Stuart Robson, W. H. Crane, Phil McDonald, Julius Cahn and Harry Lewis contributed handsome floral tributes. His companions in the "Evangeline" troupe heard of his death with unfeigned sorrow, as he had been very popular with them and was highly esteemed by all.

"THE NIHILIST SISTERS."—Wood's Museum, Philadelphia, was crowded by a large and fashionable audience Feb. 14 to witness the first production on any stage of this new comedy-drama, by Mrs. L. Updegrove, which ran throughout the week to splendid business, cast thus: Vera Kirsanoff, Vaska Kirsanoff, the Twin Sisters, Miss Lillie Hinton; Paul Kirsanoff, father of Vera and Vaska, Willis Page; Percy Wilmot, lover of Vera, C. D. Herman; Ivan Lermantoff, lover of Vaska, H. L. Clayton; Timofeitch, keeper of the Golden Bear, Edwin Hammond; Count Vorochiloff, an officer of the Russian Government, Bart. Wallace; Vladimir Odintski, a Nihilist, Alex. Scott; Augustus Whiffles, an American fascinator, W. J. Sherry; Czar of Russia, S. Alexander; Madame Kirsanoff, mother of Vera and Vaska, Miss Millie Fulmer; Biddy McShane, a French "bonne" from Ireland, Miss Esther Williams. The story is of two young Russian twin sisters, Vera and Vaska Kirsanoff. Some years prior to the commencement of the play, their father, Paul Kirsanoff, has been banished to Siberia, being suspected of complicity in a plot against the Czar. His wife and children are objects of persecution, and are obliged to fly. Vera and her mother, becoming separated from Vaska, whom they believe to be dead, escape to America, and when the play opens in that country they set sail for Russia, hoping that after the long years which have elapsed since their flight they can rejoin their husband and father in safety. Percy Wilmot, a young American who is in love with Vera, resolves to follow his sweetheart, and does so in the next ship. Arrived in Russia, he stumbles upon Vaska, and, owing to the remarkable resemblance between the two sisters, mistakes her for Vera, whereupon an amusing scene of *equivoque* ensues. The Czar comes upon the scene, and Vaska fires at and wounds him, she having consented at the urgent request of her father, who has returned from Siberia, and is the leader of a party of Nihilists, to attempt the life of that autocrat. Percy, horrified at her act, snatches the pistol from her, and when Cossacks rush upon the scene proclaims himself as the would-be assassin. While he is a captive be meets with Vera, who is amazed to learn that not only her lover, but everyone else, believes her to be a young Nihilist who has shot the Czar. Percy is rescued by the friends of Vaska, and eventually he, together with Vera, Vaska, their father, mother and Ivan Lermantoff, a young Russian betrothed to Vaska—who has been under arrest and narrowly escaped death for his Nihilistic escapades—escape from the perils which surround them and embark on a ship bound for America, on board of which vessel the twin sisters are brought together for the first time since their childhood, and the lovers are paired off. It will be seen at once that the above plot is a clever one. The situations are strong, and the climaxes of the acts are well worked up. The close resemblance between the twin sisters affords great opportunity for comedy, by having one constantly mistaken for the other in the most annoying and perplexing manner, and this opportunity has been made the most of. The dual part of Vaska and Vera is well calculated to display to the best advantage the talent and versatility of the actress who assumes it. Vaska is a girl of strong mind and character, easily moved to deep feeling and emotion. Vera is a lively, laughing, romping, kittenish girl, always eager and ready for fun and mischief. When Vaska is urged by her father to attempt the life of the Czar, her whole being revolts in horror from the thought of such a deed, and she declares that she cannot, will not perform it. But when Ivan, her lover, upbraids her father for trying to force her to the act, and declares that he himself will undertake it, a fierce struggle goes on within her. Her desire to save Ivan from incurring death by the commission of such a crime contends with her horror at the thought of taking a human life. But at length the former triumphs. Her resolve is taken, and with a passionate outburst of feeling she exclaims: "I will, I will!" This is an intense scene, and to fully realize its possibilities would severely task the powers of the most gifted actress. To be sure, the piece has many faults, and in its present form is of little value; but it undoubtedly possesses the germ of a good play, and could easily be made such by a well-skilled playwright. Its dialogue is much too redundant, as well as dull and prosy, and should be severely cut, and then made more pungent and sparkling. The plot, too, should be more carefully elaborated, and its points brought out with greater clearness and prominence. If these suggestions were carried out the play could be made very strong. The acting was all that could be desired. Lillie Hinton made Vaska a brave, noble girl, and seemed to exert a magnetic influence over the audience by her rattling, vivacious impersonation of the light-hearted Vera. Though the name of Sallie Hinton does not appear in the above cast, that little lady deserves mention for a very neat fac-simile make-up of her sister Lillie in the last act, where the twin sisters are reunited. Chas. D. Herman struggled manfully to make a good part of Percy Wilmot, but the character is too dim and sketchy to admit of much being done with it. Henry F. Clayton gave a beautiful rendition of Ivan Lermantoff. Paul Kirsanoff found himself clearly mirrored in Willis Page. Edwin Hammond made much fun as Timofeitch, and W. J. Sherry played Augustus Whiffles, the masher, in a manner that could not fail to impress all the susceptible dames in the audience. Bart Wallace gave a soldierly impersonation of Count Vorochiloff Feb. 14; but in falling from a set bridge sprained his ankle, in consequence of which accident his part was taken at a few hours' notice and creditably played 15 and the remainder of the week by Chas. Evans. Millie Fulmer as Madame Kirsanoff and Esther Williams as Biddy McShane were all that their parts required, and the same may be said of Alexander Scott as Vladimir Odintski and S. Alexander as the Czar. The play was elegantly mounted, all the scenery used being painted expressly for it by Thomas Neville, scenic-artist of the theatre. While all the sets were handsome and appropriate, those for the second and third acts—representing a snow-covered wood and the gardens of the imperial palace respectively—merit special mention. "Camille" was played afternoons of Feb. 14, 15, 17 and 18, to large audiences, Mrs. Bessie Hunter giving an excellent rendition of Camille. For the current week the attraction will be "The New Magdalen" every night and Wednesday and Saturday afternoons, and "The Child-stealer" on the other afternoons. Mr. Chas. D. Herman, leading man, severed his connection with the company Feb. 19. He will be succeeded by Jos. T. Fannin Feb. 21.

THE WILKINSONS are to be in Lyons, N. Y., Feb. 21, 22, 23, Baldwinsville 24.

THE NEW MELODRAMA written by George Fawcett Rowe, and entitled "Two Lives," was acted for the first time on any stage at the Boston (Mass.) Museum Feb. 14, and was continued during the week. Our correspondent says: "It is the best work the author has accomplished since 'The Geneva Cross,' and, though no claim has been made to strict originality, the materials so many times used have been skillfully manipulated, and the result is a highly-wrought and interesting play from beginning to end. The three prominent characters are each guilty of crimes and misdemeanors of greater or less magnitude, as a synopsis of the story will show. In the prologue—the scene of which is laid in Josarre in 1848—in the early home of Marie Sorel, that personage resides with her own and the infant boy of the Count and Countess Vibert, the result of a secret marriage consummated some time before. Dr. Paul, a village practitioner, enters and informs Marie that the child in her care will soon be reclaimed by its parents, and by them acknowledged as their son and heir. Jacques Sorel, the husband of Marie, from whom she has been separated for fifteen months on account of drunken and dissolute ways and personal cruelty, enters upon the scene in search of his wife, with whom he desires to be reunited. On her refusal to depart with him he strikes her down, snatches up the child in the cradle, thinking it his own (but it is in reality the young Roland), and decamps. When Marie returns to consciousness and sees the empty cradle, her own offspring is found safe in an adjoining room, and placed in the crib lately occupied by the stolen infant. The Count and Countess with servants, shortly come to remove their child, and, after many fruitless attempts to retain possession of her own son, Marie, rather than expose the villainy of her husband, allows it to be borne off by the supposed parents, with the understanding that in three years' time, on the return of the noble pair to Paris, she will be permitted to see it whenever she may choose. At the beginning of the play proper, the scene of which is laid in Paris in 1871, we are at once introduced into the household of the Count Vibert, where Marie is and has been for twenty years a domestic in his service, watching over her son, who has developed into a dissipated youth, but, with all his many faults, he informs us that he is not addicted to drink, though before the play ends this statement is found to be untrue. He is offered a diplomatic appointment at Washington; but, preferring his own wayward course of life in Paris, declines. Juliette, his sister, has met a school-companion, Renee Dumont, who has come to Paris with her blind grandfather to seek employment; she visits her friend, and while there it is manifest she is lustfully sought after by Roland, who seems bent on possessing her. Renee is beloved by the real son, Jacques Sorel, now a respected workman, who by industry and application is made superintendent of the factory of Maret & Co., a lot envied by a jealous fellow-workman Bavard. In a scene representing the lodgings of Renee and her grandfather, Jacques declares his love, and is accepted. The paternal Jacques Sorel, now assuming the name of Champoreau, having been transported to the galleys at Toulon, turns up at this juncture; while Renee, being decoyed to the apartments of Roland by a supposititious order for additional employment, is seriously compromised, but is extricated by Marie and departs, thus foiling Roland. He, nothing daunted by his discomfiture, still further seeks the possession of Renee, and to carry out his base ends disguises himself in the garb of a workman, and with the disaffected Barvard hires Champoreau to throw the unsuspecting Jacques into the Seine. This is accomplished, but rescuers are at hand in the persons of Orlando Pontifex of the United States embassy and Brioche, who, with the aid of a boat, save him from a watery grave. In the following scene Roland is awaiting developments. He is visited by his now known mother, who offers him the savings of a lifetime, twenty thousand francs, to depart. While this interview is progressing Champoreau enters and demands additional hush-money, and, seeing the banknotes upon the table, is ready to appropriate them, but is prevented by the police, carried off, and is seen no more. In the final scene all wrongs are righted, the true son and heir of the Count is recognized by the parents, Marie and her son are to find refuge in America, Juliette is quickly given to her lover, Pontifex, and the final curtain falls. Only casual mention has been made of Pontifex, the American, almost a distinct part. His one manifest weakness is love for Juliette, and under the guise of a bric-a-brac enthusiast gains her presence and eventually her hand. In the unfolding of this rather complex story some highly-seasoned sensational scenes occur, the principal being the plotting of the would-be murderers and their attempt at assassination; and while these and several other points are made prominent, they would go for naught were the principal parts played by less talented and experienced artists than are now employed, the complete cast being: *The Prologue*—Count Vibert, J. Burrows; Jacques Sorel, B. R. Graham; Dr. Paul, W. S. Marion; Colin, Chas. E. Hogle; Marie, wife of Jacques Sorel, Miss Annie Clarke; Julie, Countess Vibert, Miss Mary Shaw. A lapse of twenty-three years. *The Drama*—Count Vibert, J. Burrows; Roland, Viscount Vibert, J. S. Haworth; Orlando Pontifex, U. S. Embassy, Wm. Seymour; Dumont, Renee's grandfather, Alfred Hudson; Champoreau, the assumed name of Jacques Sorel, now an escaped convict, B. R. Graham; Jacques Sorel, J. B. Mason; Brioche, J. Nolan; Bavard, Maurice Strafford; Commissary of Police, Wm. Hogg; Servant to Count Vibert, H. K. Weston; Marie Constant, Miss Annie Clarke; Renee Dumont, Miss May Davenport; Julie, Countess Vibert, Miss Mary Shaw; Juliette, her daughter, Miss Sadie Martinot; Madame Claque, Miss Kate Ryan. The burden of the work falls on Miss Clarke, who in a role to which she is well adapted again proves her sterling worth as an actress. Mr. Haworth has a disagreeable part in Roland. This is removed in part by the force and earnestness displayed. Mr. Graham gave as good a piece of acting as he has ever done in Boston, and Mr. Seymour threw almost all the light there was in the play into Pontifix the American. Miss Davenport was always pleasing as Renee, and Miss Martinot in an *ingenue* role was blithe and gay. Kate Ryan and Mr. Nolan added to their previous successes by characteristic sketches of Madame Claque and Brioche, and all the others in the bill did their best to make a success of the play. The mounting was elaborate, the scenes, representing the Vibert saloon, the exterior view of the Church St. Eustace, being perfect in their way, while the crowning point was reached in that of Paris from the Pont au Change, the whole being lifted and disclosing a view of the city from the Seine, beautifully painted and ingeniously contrived and executed. This one scene would save a much worse piece. On the opening night three hours and a quarter were consumed in the representation, which time was much curtailed by the aid of the pruning-knife at later performances. The audience was large and enthusiastic 14, but business was only fair the rest of the week. 'Two Lives' will be kept on one more week, Mr. Boucicault opening 28 as Conn in 'The Shaughraun.'........'A Celebrated Case,' revived at the Globe Theatre 14, drew good-sized audiences during the week. The play was strongly cast in its main features, James O'Neil reappearing after several years' absence and making an earnest and satisfactory Jean Renaud. Considering the original of the part in this city is so great a favorite with local theatre-goers, and considered a standard of excellence, his success was the more marked. Agnes Booth in the dual parts of Madelaine and Adrienne was artistic, and Mrs. Thomas Barry as Valentine made a real hit. This lady received a royal welcome, such as is extended only to old and tried favorites. F. F. Mackay, another old footlight-friend, created a deal of amusement as the Irishman Dennis O'Rourke, his dry and caustic humor easily catching the fancy of the house. Edwin Varrey and Nelson Decker have before played Count D'Aubeterre and Raoul on these boards, and J. Leslie Gossin, the Lazare of the prologue and Count De Morney of the play, has not yet recovered the use of his hand, injured here several weeks ago, and consequently the member was suspended in a sling. Mrs. Charles Poole and Lizzie Anderson were seen as the Chanoinesse of the college and the Duchess, the cast being further completed by Jack Taylor (of National Theatre renown), C. Dubois, W. H. Burton, T. Hind, Belle Jackson and the little Miss Blanche Sherwood, extremely precocious and interesting as the child Adrienne. Salsbury's Troubadours open 21, for nine performances.......... The first week of the annual engagement of Mary Anderson at the Boston Theatre has been brilliantly successful, standing-room only being available on three evenings, and at the Saturday matinee. 'Love' was acted 14, 15, 16, 'Evadne' 17, 'Ingomar' 18 and matinee 19, and 'Fazio' evening. H. W. Berthong the artist will execute life-size portraits of the elder Booth, Joseph Jefferson, E. L. Davenport, J. W. Wallack and Charlotte Cushman as adornments to the lobby......The attraction at the Novelty Theatre 14 and week was Maude Forrester and her steed Lightning in 'Mazeppa,' which was played every night and at matinees 15, 17, 18, 19, to crowded houses, the largest ever known in the history of the house. Incidentally, a series of intricate marches were gone through with by sixteen young ladies, instructed by John Hammond, stage-manager of the party. The remaining speaking characters were acted by J. V. Melton, Andrew Jacques, Thomas Chapman, C. Manley, W. M. Pratt, John Hammond, W. J. Fleming, Louis F. Barrett, Ed. H. Lay, M. Charles, J. F. Williams, Amelia Herbert, Mary Bryer, Leonora Bradley, Marie Melton and Cleopatra Bodkin. 21 and week, Martini's Aggregation in 'Around the World,' with Mlle. Sholke's Ballet Troupe, led by Adele Paglieri. 28, Gus Phillips in 'Under the Gaslight.' March 7, 'The Land Leaguers,' Mr. Barr's new piece.......... The time at the Park Theatre is now completely filled for the remainder of the season. The attractions engaged are Mr. and Mrs. McKee Rankin for two weeks, commencing 21; March 7, Bartley Campbell's 'Galley Slave' Combination; 14, Mitchell's Pleasure Party; 21, 'One Hundred Wives;' 28, Sarah Bernhardt, probably for a series of farewell performances. If arrangements cannot be made to that end, then 'One Hundred Wives' will be continued a second week. April 4, Fanny Davenport for a fortnight; May 2, the Union-square Theatre Company for a protracted season........'My Geraldine' will be produced at the Globe Theatre 28......Most of the desirable seats for the Salvini season to commence April 18 have already been disposed of at the box-office......The Vokes Family commence their American tour under Mr. Stetson's management April 4, and remain two weeks, after which they are to fulfill engagements in other cities......L. R. Shewell remains in the city, and reports for duty and demands his salary regularly each week......Charles F. Pidgin has recently completed a new one-act poetical comedy for Charles Atkinson entitled 'Puck, or Around the World in Forty Minutes'........The proposed benefit to the veteran John P. Addams is beginning to take definite shape. Wyzeman Marshall is head and front of the affair......The latest addition to Willie Edouin's family, Lionel, has received a silver cup from the Sparks Combination, thus inscribed: 'To the Youngest Spark from the Sparks.'....Smith & Mestayer's new comedy and pantomime company, composed of Emmerson, Clark and the Daly Brothers, W. H. Bartholomew, Richard Golden, Charles F. Rosene, J. V. Melton, Joseph H. Sturges, Dora Wiley, Vinie Daly, Ida Whiting, Marie Zoel and May Ramos, left for Philadelphia 19, where they are to open at the Walnut-street Theatre 28 in 'Pour Prendre Conge, or Seeing Switzerland.' All the scenery and mechanical effects have been gotten up in this city, and will be sent on 21. They are of a novel and elaborate description, including a moving panorama, a tally-ho coach, a railroad-car, and a set cottage. The car is constructed after the European pattern, in five compartments, a side-view being shown the audience. It will be elegantly furnished, and made to appear in rapid motion, the effect being heightened by the panorama at the back. The coach will be drawn by two galloping horses, and, after losing two wheels, will be overturned, fall to pieces, and spill out the six actors occupying it......The remains of the late Harry Hunter were transported directly from Cincinnati to Keene, N. H., and no services were held in this city, friends of the deceased meeting the body at the latter place, and there paying the last sad tribute of respect to their departed comrade........Our German citizens are desirous of witnessing plays in their native tongue, and a correspondence has been opened with Mr. Neuendorf of New York to further that end......The members of the Ideal Opera Company had a night off 14, and spent it at various theatres. ......The retirement of W. D. Howells from the editorship of *The Atlantic Monthly* will enable that successful author to complete a dramatization of Longfellow's 'Courtship of Miles Standish,' which will be produced at one of our theatres next season......Extra matinees are to be given at every place of amusement on Washington's Birthday......Among the Summer attractions mentioned as likely to appear at the Oakland Garden during the season are C. B. Bishop in 'Widow Bedott,' and Haverly's Minstrels.....John B. Schoeffel paid a flying visit to the Park Theatre 18, and left for the metropolis the following night. ......S. M. Hickey, the 'Humpty Dumpty' manager, was with us part of the day 18......Regular stock companies for the Park and Globe Theatres are proposed for next season."

THINGS THEATRICAL in San Francisco, Cal., are thus reported by our correspondent under date of Feb. 12: "'Nisada' is attracting large houses at the Bush-street Theatre, and, with the exception of 'Boccaccio,' has been the best thing yet presented at this theatre. It has been excellently mounted, and the company appear to unusual advantage. It will be retained until 18, when, on the occasion of the well-deserved and well-bestowed testimonial benefit to Miss Emelie Melville, 'The Royal Middy' will be revived, with the gifted prima-donna as Fanchette, Helene Dungeon as the Queen, Alonzo Hatch as Lamberto, Tom Casselli as Mungo, and Max Freeman as Januario. 'The Middy' will be presented for matinee and evening performance for the following date, thus concluding a season of two hundred and fifty-nine performances with the same opera, with which the season began nearly one year ago. Hooley, Morton & Homer's 'Big 4' Minstrels will make their first appearance in San Francisco at this theatre 21. This troupe consists of thirty members, the most prominent being John W. Morton, the Three Rankins, Major Burke, Bob Slavin, Billy, Amos and Frank Arnold, Edwin Kirwan and the Diamond Brothers. As our people are hungering for a minstrel show, there is no question as to the success of this company, do they possess any talent whatever........John A. Stevens cannot be very favorably impressed with the discernment of our theatre-goers, the majority of which are utter strangers thus far to him. His play of 'Passion's Slave,' as interpreted by him and his company at the Standard, has been a positive and decided failure, and its cast-iron agony was witnessed by but a corporal's guard during the past week. Mr. Stevens wonders at the apathy of our public, especially as the management of this theatre expended considerable money on the production of this play, and presented it with the strict attention to scenery, costumes and stage effects that characterizes this house. Weak as it is, 'Passion's Slave' must continue to be the attraction until the 17th, at which time the company expect to be prepared to present themselves in 'Unknown,' a play expected to be favorably enough received to serve as the attraction for the balance of Stevens' engagement. ......Mr. George Darrell since the 9th has achieved a phenomenal success at the Baldwin in his play of 'Back from the Grave.' The play is a strange one, and possesses a weird interest that enchains the auditor's attention from the very outset, and introduces a new feature on the stage—spiritualism, or rather mesmerism—as the most important and necessary factor of the plot. The houses, good from the beginning, have nightly increased in point of numbers, and that the play has achieved a decided success is undeniable. It is announced for representation until further notice, although Mr. Darrell is anxious to appear in other and, as he claims, stronger plays, of which he is the author. Several of the scenes in the drama are original and very effective; the fire-scene in the third act is startlingly realistic, and is the very best of its class yet presented in this city. The support furnished the star is but mediocre. J. W. Jennings' performance is of the usual uniform excellence, and great praise is due also to Miss Lillian Andrews, whose acting is also pleasing and conscientious. For the first time in her career as an actress, Miss Virginia Thorne appeared to advantage, and really displayed a desire to infuse a little energy and intelligence in the lines she committed to memory. Mr. Darrell is the fortunate possessor of admirable personal and magnetic qualities, and proves to be an actor of pleasing address, quiet and unstudied in action, and is to be congratulated on the favor accorded him and his play......At the Adelphi, E. T. Stetson has created unbounded enthusiasm as Walter Wilmarth in his sensational drama of 'Neck and Neck,' in which, in the execution scene, he is dropped through a trap on the gallows with a rope around his neck, and is to all appearances hanged in reality. Everett and Daly have achieved a big hit, and the warmth of the reception nightly accorded them must be highly gratifying to these acrobatic song-and-dance artists. Miss Fanny B. Osborne's first appearance 7 was eminently successful, and the young lady has already won hosts of friends. Chalet has proved so attractive as to be reengaged, and nightly appears in his specialties, as do John Dyllyn, Tom Macklin, Crosby and Martin, Annie Rynard and Mlle. Bertha. The dramatic cast includes C. H. Mestayer, Ned Thayer, Ed. Barrett, Ida May and Mollie Williams. The popular instrumentalist Sam Dearin has left the Bella Union and been engaged to appear at this theatre 14. ....Thanks to the presentation of a programme always fresh, spicy and mirthful, the Bella Union still attracts throngs of pleasure-seekers, and is nightly crowded from pit to boxes. Doty, Duncan Sisters, Madame Cordelia, Harry Le Clair, Frankie Howard, Harry Montague, Ralph Wray, Lola Setton and Sheridan and Reilly, with their specialties, precede the production of Montague's afterpiece 'Hunting a Situation,' in which Le Clair and Montague create fun. ......Haverly's Mastodon Minstrels will appear at the Bush-street Theatre in June......Ned Buckley was disappointed in not securing the California Theatre, after having received the promise of a lease......The Melville Opera Company will not go to the Baldwin Theatre, as I stated in my last letter, but will most probably go to Oregon for the six weeks' stay of the Minstrels at the Bush-street Theatre......Ferdinand Urban, the popular comedian of the German Dramatic Company, benefits at the California Theatre 13......The Knights, seven in number, will follow John A. Stevens at the Standard.........Salsbury Troubadours will come in April......John E. Owens and company opened in Portland, Oregon, 11, and achieved a decided hit in Percy Wilson's 'Man from Cattaraugus.' M. A. Kennedy did not accompany the company, but remained behind to institute a suit against Mr. Owens for non-payment of salary, which Mr. Owens retained for past moneys due......Dr. Quinlan is here in the interests of the Hooley, Morton & Homer Minstrels........Paul C. Blum has engaged the California Theatre for two weeks, commencing 14, when the German dialect-artists Mr. and Mrs. Alf Wyman will appear in their comedy drama 'Yakie.'....The Pirates of Penzance' still continues to be the attraction of Woodward's Garden......Manager Tom Maguire of the Baldwin Theatre is now on his way here from the East. His return was hurried by a telegram received by him from Charley Goodwin, stating that Lucky Baldwin had fully determined to make a change in the administration of the theatre, and had served a ten days' notice to quit on the present management. As Maguire has not for many months past paid rent, Baldwin has grown weary of promises, and has negotiated with a certain agent in this city, who is to be empowered by Baldwin to go East in search of Eastern attractions, whose salaries are to be guaranteed. As Maguire and Goodwin are astute, doubtless they will convince Baldwin of the error of his ways, and wriggle out of their present dilemma........James A. Meade is still in town. He has instructed his lawyer to commence suit against Leavitt for breach of contract....... Johnny Williams, the comedian of the Tivoli, received a very flattering offer to accompany the Owens Combination to Oregon, but the fear of seasickness deterred the young man from accepting. ......Mme. Zeiss Dennis occasionally sings in public, but her chief business is teaching.......Colton realized eight dollars from his benefit 6.......Henry Heyman's grand concert, to be given at Platt's Hall 17, will be a decided society event. He will be assisted by Mrs. Marriner-Campbell, Miss Sallie Rightmire, Miss Jovita Ferrer, Walter Campbell, Julius Hinrichs, Miguel Espinosa and H. O. Hunt. ......Miss Katharine Rogers is now *en route* from the East to play an engagement at the Baldwin. ....Louis Schmidt Jr., a very talented violinist, is about to seek Eastern fame and coin. ....Oscar Weil is also going East, where he purposes producing his opera of 'Pyramus and Thisbe,' which was presented at the Bush-street Theatre about a year ago......Miguel Espinosa, a pianist of great talent and promise, gave a piano recital at Platt's Hall 11, which was a financial and artistic success. He was assisted by Miss Helene Dingeon, Eno Lytton, Tovita Ferrer, Inez Carriso, Jacob Muller, Henry Heyman, F. Urban and A. Zech. He has secured the services of Miss Dingeon for a concert-tour through Oregon...... Fred Lyster is musical-director at the Standard Theatre and dramatic critic for the *News-letter*. ......It is said that the California Theatre will be reopened by its stockholders May 2 with an attractive Eastern combination. Parties here anxious to secure the theatre for a season commencing May 1 received a refusal on the plea that the theatre had already been let."

SULLIVAN & STRATTON'S "UNCLE TOM'S CABIN" COMBINATION is due in Weston, O., Feb. 22, Tontogany 23, Perrysburg 24, Toledo 25, Napoleon 26, Defiance 27, Antwerp 28, New Haven, Ind., March 1, Fort Wayne 2, Roanoke 3, Huntington 4, Wabash 5, Peru 6, Logansport 7.

THE JOLLITIES COMBINATION, under the management of Charles Atkinson, are to appear in Marlboro, Mass., Feb. 21, Portsmouth, N. H., 22, Brunswick, Me., 23, Lewiston 24, Waterville 25, Saco 26, Biddeford 28, Gloucester, Mass., March 1, Providence, R. I., 4, 5.

THREE OF THE SIX CHORUSES in the Greek tragedy to be played by Harvard students have been given out to the singers, and the fourth is nearly ready. George L. Osgood has a tenor solo in the fourth chorus. The sale of seats for the representation will commence about the middle of March.

BARNEY MACAULEY in "A Messenger from Jarvis Section" will be seen in Waterbury, Ct., March 29, Meriden 31, Portland, Me., April 11, 12.

ABBEY'S "HUMPTY DUMPTY" COMBINATION will perform in Haverhill, Mass., Feb. 21, Gloucester 22, Lowell 23.

HOEY & HARDIE'S "CHILD OF THE STATE" COMBINATION drew large audiences during the week ending Feb. 19 to the Academy of Music, Buffalo, N. Y. They go to Cleveland, O., 21, for one week, Detroit, Mich., 28, March 1, 2, 3, Dayton, O., 4, 5. Buffalo Bill's Combination is announced for 21, 22, and the "Alvin Joslin" Company fill out the week. ......The Boston Globe Theatre Company played "The Guv'nor" in St. James' Hall 16 to good attendance, and 17 they supported Salvini in "Othello" to an overflowing audience. They open in Chicago 21, for a week.

CLAIRE SCOTT'S COMBINATION are to play in Cadiz, O., Feb. 21, 22, 23, Coshocton 24, 25, 26.

JAS. A. HERNE issues a card of warning to managers in regard to the play "Hearts of Oak," now traveling under the management of Messrs. Brooks & Dickson.

"HAZEL KIRKE" was played at the Chestnut-street Theatre, Philadelphia, last week. It drew well. Genevieve Ward begins an engagement Feb. 21, when "Forget-me-not" will be produced for the first time in Philadelphia.

A NEW PIECE.—In the Academy of Music, Reading, Pa., Feb. 14, W. C. Mitchell's Pleasure Party presented for the first time on any stage, says our correspondent, "William Gill's comedy-extravaganza entitled 'Our Goblins at Home,' in which is introduced a satire upon the drama of contemporaneous interest, entitled 'Society in a Nutshell, or Piqued out of Divorce.' The plot is as follows: Mr. and Mrs. B. F. Cobb (Wm. Gill and Elinor Deering) have taken a 'cottage by the sea' at Freshport for the season, and, although they have resided there only a few days, the demon of ennui has seized upon them; also upon their friends Tillie St. Aubyn (Emma Carson), Clarissa (Myra V. Barrie), Major Waffles (J. M. Norcross), and Octavius L. Warbler (Wm. Forrester). Their old fellow-traveler, Silvermine (Francis Wilson), suddenly arrives upon the scene, and his presence inspires the others to do something to while away the tediousness of country life. After many suggestions have been rejected, Warbler proposes private theatricals, which is hailed with delight. A very funny rehearsal of a play introduced by Warbler then takes place. Eventually that play is not deemed the correct thing, and Warbler suggests 'Society in a Nutshell,' and all agree, after hearing his synopsis of the drama, that it is the very thing required, and that it shall be played at a garden-party a week from that day. The second act consists of the performance of the satire. It is a capital burlesque on the peculiarities of the French society play, and serves to bring out much really excellent acting and vocalizing on the part of the company. Wm. Gill was highly amusing as Cobb and Little Daphne, and was ably supported by the rest of the company. The musical numbers were well rendered, and showed tact in their selection. After a little judicious pruning in the second act it will probably become as popular as the original 'Goblins,' by the same author, the literary portion of this version being infinitely superior to the other. A crowded house witnessed the performance."

JOHN S. CLARKE began an engagement at the Walnut-street Theatre, Philadelphia, Feb. 14, his first at that house in six years and his first in Philadelphia since the Winter of 1877-8. The parts selected for his opening were Dr. Pangloss in "The Heir-at-law" and Toodles in the comic drama of that name. The house was literally packed, the advance take being the largest the theatre has had this season, and the audience was as enthusiastic as it was numerous. Mr. Clarke's acting was as humorous and unctuous as of old, and his points were made in accordance with the same artistic method and with the same telling effect which have always characterized his performances. On the above date W. H. Vernon, a young English actor, as Ezekiel Homespun made his first appearance in America, and scored a success. He had a good conception of the character, and made the dialect a very marked feature of it. He has a good stage presence and voice. Besides Mr. Vernon, the supporting company included W. A. Chapman, Lizzie Harold and S. W. Glenn, and the performance went neatly and smoothly, the same bill being given throughout the week. Mr. Clarke will continue till Feb. 26, being succeeded 28 by Smith & Mestayer's new comedy company, with Emmerson, Clarke and Daly Bros., in "Pour Prendre Conge, or Seeing Switzerland." No matinees are given during Mr. Clarke's engagement.

"THE BANKER'S DAUGHTER" attracted large audiences to the Chestnut-street Opera-house, Philadelphia, the past week. F. C. Bangs gave a splendid rendition of John Strebelow, being the beau-ideal of that man in character. Anna Boyle was a natural and womanly Lillian. Mr. and Mrs. Charles Walcott, being old Philadelphia favorites, met with a great reception, and were fully up to their high standard as George Washington Phipps and Mrs. Florence St. Vincent Brown respectively. The cheap Wednesday matinees, at which the price of a secured seat in any part of the house is only fifty cents, are a great feature, many people being almost invariably turned away.

LIZZIE HAROLD, who is now fulfilling a two weeks' job engagement with John S. Clarke at the Walnut-street Theatre, Philadelphia, has received a flattering offer to go on the road with him for the remainder of the present season. She has also under consideration offers from Willie Edouin's "Sparks" Combination.

BARNEY MACAULEY played an engagement at the Arch-street Theatre, Philadelphia, last week, appearing as Uncle Dan'l in "A Messenger from Jarvis Section." Business satisfactory. Victory Creese made an immense hit by her clever impersonation of Clip.

HAVERLY'S "WIDOW BEDOTT" Co. is very well spoken of by Albany journals, extracts from which are published in another column.

W. H. WHITENECT has been engaged as advance-agent for H. J. Sargent's attractions for the remainder of the present season.

W. C. MITCHELL'S PLEASURE PARTY, who played in Pottsville, Pa., Feb. 15, Shamokin 16, Allentown 17, Norristown 18, Lancaster 19, are due in Jersey City, N. J., 21, 22.

"DEACON CRANKETT" was acted in Shamokin, Pa., Feb. 17, Shenandoah 18, Pittston 19, and is billed in Williamsport 21, Danville 22, Wilkesbarre 23, Scranton 24, Lancaster 25, Brooklyn 28, for one week.

WOODS & LOOMIS' WESTERN THEATRE COMPANY are to play this week in Macon City, Mo.

SCOTT DAVIS, character-actor and first-old-men, can be engaged after March 5. See card.

JOHN E. AINSLIE is appearing with Sullivan and Stratton's "Uncle Tom's Cabin" Company in the role of Marks the lawer, and is said to make quite a feature of it.

STEVENS' "UNCLE TOM'S CABIN" COMBINATION is billed in Syracuse, N. Y., Feb. 21, 22, Oneida 23, Little Falls 24, Fort Plain 25, Amsterdam 26.

JOHN EVERS, for many years scenic-artist at the Old Park Theatre, in New York City, and one of the first to give spectacular mountings to plays in this country, is residing in Hempstead, L. I. Although 85 years of age, he is said to be "as lively as a cricket."

AT PENCE'S OPERA-HOUSE, Minneapolis, Minn., "The Pride of the Market" was played Feb. 14, 15, 16. Miss McAllister made a pleasing Marton. "Peep o' Day" was to have been given 17, 18, 19..... At the Academy of Music Abercrombie's "Uncle Tom's Cabin" Combination did a good business 10, 11, 12.

HARRY WEBBER and company in "Nip and Tuck," under the management of Z. W. Sprague, with Claude Williams as business-manager, are to play in Sharon, Pa., Feb. 21, Corry 22, Salamanca, N. Y., 23, Hornellsville 24, Corning 25, Rochester 26.

Continued on page 387.

AMUSEMENTS.

GRAND OPERA-HOUSE,
Eighth avenue and Twenty-third street.
POOLE & DONNELLY..............Lessees and Managers
Reserved Seats (Orchestra Circle and Balcony), 50c.
For one week only, THE BANKER'S DAUGHTER, with the original Union-square Theatre scenes and effects, and the Union-square Theatre Company Cast.
EXTRA MATINEE WASHINGTON'S BIRTHDAY.
MATINEES WEDNESDAY AND SATURDAY ALSO.
, Monday, Feb. 28, MR. DENMAN THOMPSON. 49-1t

ABBEY'S (NEW) PARK THEATRE.
Every evening at 8. Matinee Saturday at 2.
JOHN T. RAYMOND,
JOHN T. RAYMOND,
JOHN T. RAYMOND,
his grand creation in A. C. Gunter's fantastic comedy.
FRESH THE AMERICAN.
FRESH THE AMERICAN.
EXTRA "FRESH" MATINEE
Washington's Birthday, Tuesday, Feb. 22, at 49-1t

HAVERLY'S 14TH-ST. THEATRE.
J. H. HAVERLY..........Proprietor and Manager
MONDAY EVENING, Feb. 21, and
Every Evening until further notice, and at
MATINEES WEDNESDAY and SATURDAY,
GOODWIN'S FROLIQUES in
HOBBIES,
HOBBIES.
TUESDAY, Feb. 22, WASHINGTON'S BIRTHDAY,
SPECIAL HOLIDAY MATINEE AT 2 P. M. 49-1t

BOOTH'S THEATRE. 100 WIVES.
Thousands delighted. Immense hit.
EVERY EVENING AT 8.
MATINEE WEDNESDAY AND SATURDAY AT 2.
100 WIVES. 100 WIVES.
100 WIVES.
SPECIAL. SPECIAL.
TUESDAY, FEBRUARY 22,
(Washington's Birthday),
EXTRA MATINEE—100 WIVES. 49-1t

HAVERLY'S NIBLO'S-GARDEN THEATRE.
Tourists THE LAUGHING SEASON. Tourists
Tourists EVERY EVENING THIS WEEK. Tourists
Tourists Matinees Wednesday and Saturday. Tourists
Tourists SMITH & MESTAYER'S Tourists
Tourists Celebrated Musical and Comedy Co. Tourists
Tourists in a Pullman Palace Car. Tourists
Tourists Comedy!!! Opera!!! Burlesque!!! Tourists
49-1t GRAND EXTRA MATINEE
WASHINGTON'S BIRTHDAY, TUESDAY, AT 2

MADISON-SQUARE THEATRE,
Twenty-fourth street and Broadway.
Every evening at 8.30. Saturday Matinee at 2.
HAZEL KIRKE. HAZEL KIRKE.
HAZEL KIRKE. 2D YEAR. HAZEL KIRKE.
HAZEL KIRKE. HAZEL KIRKE.
HAZEL KIRKE. 2D YEAR. HAZEL KIRKE.
HAZEL KIRKE. HAZEL KIRKE.
HAZEL KIRKE. 2D YEAR. HAZEL KIRKE.
EXTRA MATINEE Washington's Birthday, Feb. 22 1t

HAVERLY'S FIFTH-AVENUE THEATRE.
POSITIVELY LAST WEEK.
MATINEE WASHINGTON'S BIRTHDAY and on
OLIVETTE. Saturday at 2. OLIVETTE.
OLIVETTE. COMLEY-BARTON CO., OLIVETTE.
OLIVETTE. with JOHN HOWSON OLIVETTE.
OLIVETTE. and CATHARINE LEWIS. OLIVETTE.
MONDAY, FEB. 28,
THE STRAKOSCH-HESS GRAND OPERA COMPANY,
presenting Opera in English. 49-1t

STANDARD THEATRE,
BROADWAY AND 33D STREET.
WM. HENDERSON..........Proprietor and Manager
R. D'Oyly Carte and Edward E. Rice's
Opera Comique Company
in the new Nautical Comic Opera
BILLEE TAYLOR.
BILLEE TAYLOR.
Every evening at 8.15: Saturday matinees at 2.
Special Holiday Matinee Tuesday, Feb. 22. 49-1t

DALY'S THEATRE.
EVERY NIGHT AT 8. BEGINS AT 8. OVER AT 11.
85TH TO 97TH TIME.
NEEDLES AND PINS. NEEDLES AND PINS.
MATINEES WEDNESDAY and SATURDAY.
SPECIAL MATINEE Tuesday Washington's Birthday.
DALY'S THEATRE.
The Comic Novelty, CINDERELLA AT SCHOOL.
CINDERELLA AT SCHOOL.
49-1t CINDERELLA AT SCHOOL.

BIRCH & BACKUS'
SAN FRANCISCO MINSTRELS.
People buying ladders to peek in the windows.
FIRST WEEK OF FRANK DUMONT'S COMEDY,
NEEDLES AND CLOTHES PINS.
BRYANT AND HOEY. BILLY BUCKLEY.
Last nights of
SIG. SALVINI BACKUS AS OTHELLO.
OLIVETTE CONDENSED.
Extra matinee Washington's Birthday. 49-1t*

TONY PASTOR'S THEATRE,
587 BROADWAY.
STANDING-ROOM ONLY. A BIG HIT.
STANDING-ROOM ONLY. A BIG HIT.
Tony Pastor's Burlesque,
PIRATES OF PENNYANN,
PIRATES OF PENNYANN,
The Greatest Success since Pinafore.
BEAUTIFUL MUSIC, ELEGANT SINGING,
SPLENDID COSTUMES, PERFECT SCENERY.
TONY PASTOR
In his repertory of Original Songs.
A NEW AND SPLENDID OLIO THIS WEEK.
Return of the funny dancers,
FRANK McNISH AND THE LELAND SISTERS.
EMMA ALFREDO, the Wonderful Female Acrobat.
LOUIS ALFREDO. HUBER AND ALLYNE.
THE ELEGANT IRWIN SISTERS.
HOLIDAY MATINEE WASHINGTON'S BIRTHDAY.
MATINEES TUESDAY AND FRIDAY. 49-1t

NEW YORK AQUARIUM.
DAILY MATINEE AT 2 O'CLOCK.
Hurricanes of applause day and night.
THE JOHN H. MURRAY
GRAND NEW CIRCUS.
A monster bill and the very best show ever seen in New York.
No one should miss going, at least once.
Admission, 50c. Orchestra, 25c. extra. Children, half-price. Doors open at 1 and 7. 47-1t

THEATRE COMIQUE,
514 BROADWAY.
HARRIGAN & HART..........Proprietors
JOHN E. CANNON..........Manager
MONDAY EVENING, Feb. 21.
HARRIGAN and HART
will present for the first time volume 8 of the Mulligan series, issued by Mr. Edward Harrigan, and entitled
MULLIGAN'S SILVER WEDDING.
MULLIGAN'S SILVER WEDDING.
MULLIGAN'S SILVER WEDDING.
MULLIGAN'S SILVER WEDDING.
MULLIGAN'S SILVER WEDDING.
MULLIGAN'S SILVER WEDDING.
New musical compositions by Mr. Dave Braham.
New and beautiful scenery by Mr. Chas. W. Witham.
Original mechanical effects by Mr. Robert Cutler.
EXTRA HOLIDAY MATINEE
WASHINGTON'S BIRTHDAY, TUESDAY, FEB. 22.
WEDNESDAY MATINEES, [49-1t] SATURDAY.

BERRY'S BROADWAY THEATRE, Williamsburg, N. Y.—Monday, Feb. 21, 1881, Leonzo Brothers and acting dogs in their original drama "Rupert's Dog;" O'Brien Brothers, Max and Martha Miller, Didway Brothers, Miss Belle Berrie. Wanted—Variety Talent and Sensational Stars. [49-1t*] Address J. S. BERRY.

VOLKS'
VARIETY AND NOVELTY THEATRE,
199, 201 BOWERY.
MRS. PAUL FALK..........Sole Proprietress
MATINEES THURSDAY AND SATURDAY.
Grand Vocal and Instrumental Concert Every Sunday Evening. 46-tf

HARRY MINER'S
NEW THEATRE,
Nos. 165, 167 and 169 Bowery, New York.
Specialty Artists, Spectacular Attractions and Novelties of all Descriptions, address HARRY MINER.
46-tf Sole Proprietor and Manager.

DICK PARKER'S
AMERICAN THEATRE,
Between 30th and 31st streets, Third avenue, New York City.
MATINEES TUESDAY, THURSDAY AND SATURDAY.
First-class artists wishing engagements, apply at once.
46-1t-tt DICK PARKER, Proprietor and Manager.

MAGICAL REPOSITORY.
A variety of Elegant Illusions, Ventriloquial and Punch-and-Judy Figures always on hand; also Magic and Vanishing Fish-bowls, Great Fire eater, 30c.; Davenport Rope Trick, 15c.; Punch-and-Judy, 24 illustrations, with a Ventriloquial Dialogue, 25c. Send 3 cents for price list, or 10 cents for illustrated 120-page catalogue. Address
49 3t* W. J. JUDD, 98 John street, New York.

GLOBE THEATRE,
ST. LOUIS, MO.
FOR RENT, OR PLAY ON A PERCENTAGE,
as the manager is going on the road. A great chance for a Minstrel and Variety Company to make money for two or three months. Capacity of house, 1,000. Now running to good business.
ONLY VARIETY THEATRE IN THE CITY.
Address CAPT. DECKER,
49-2t Manager.

WANTED—Sideshow Curiosities, Song-and-Dance Ladies, etc. Address THEO. WOOD, Vernon P. O., N. J.*

OPERA-HOUSE, MILTON, PA.—Newly built. Room 45x60ft. Will seat 500 people. Fine stage, Drop curtain and Parlor Scene. Troupes must furnish other scenery if used. Terms $20 a night. Address Opera-house, Milton, Pa. 49-6t

MEADVILLE, PA.: Occidental Hotel, Chestnut street, near depot and Opera-house. Entirely renovated. Everything first-class, except charges. Special inducements and lowest rates to the profession. A. McFARLAND, Proprietor. 49-3t*

ADAM FOREPAUGH JR.
WAS MARRIED
in this city on Jan. 29, at the residence of the bride's father, on Lexington avenue. 49 1t*

BEN LUSBIE,
"THE LIGHTNING TICKET-SELLER,"
travels again with the Great Forepaugh Show next Summer, being his eighth season as Treasurer with that show.
BEN LUSBIE JR.
is engaged as Assistant Treasurer, his first season in the business. 49 1t

NEW SONGS.
"MARY ANN, I'LL TELL YOUR MA," "Wst-wst wst," "O Fred! Tell Them to Stop," "Hang Up Your Hat Behind the Door," and "When Nobody was Looking." 10c each. HARDING'S,
49-1t* 229 Bowery.

FRANK HASSALL, Specialty Artist and Comedian, re-engaged at the Academy of Music, Wheeling, W. Va., up to April 16. To follow: Odeon Varieties, Baltimore, Md., April 18, two weeks. Can be engaged for the coming Fall and Winter season. 49-1t*

SPLENDID OPPORTUNITY FOR MUSICAL AND DRAMATIC AMATEURS. Address MANAGER E., care PENNY PRESS, Cleveland, O. 49-1t

NATIONAL VARIETY THEATRE,
VERNON AVENUE, bet. 3d and 4th streets,
HUNTER'S POINT, L. I. C., NEW YORK.
H. SCHARNOWITZKY..........Lessee and Proprietor
Wanted for the opening, SATURDAY, FEB. 26,
FIRST-CLASS VARIETY ARTISTS,
Male and Female. Salaries must be low, but are sure. Write or call at once for a date. All letters answered. New faces every week. CHARLES KNOLLMAN,
49-1t* Business and Stage Manager.

"LE COSTRO'S WONDER-WORKER," a complete expose of modern magic, ventriloquism, fire-eating, sword-swallowing, etc. A bonanza. Send 25 cents for sample copy. CHAS. E. GRIFFIN,
49 1t* Publisher, Albia, Monroe Co., Ia.

I WANT A 10x12ft. PUNCH-AND-JUDY, MAGIC OR VENTRILOQUIAL PAINTING.
49 1t* LE COSTRO, Albia, Ia.

WANTED FOR SHEDMAN BROTHERS'
NEW SENSATION AND SOUTH AMERICAN DOG-CIRCUS, musicians to double in brass and performers in all branches. Address SHEDMAN BROS., Smethport, Pa. Are there Monday, 21, Driftwood, Pa., 26, Williamsport March 1.

MR. AND MRS. W. HORACE LINGARD will arrive in San Francisco from their second tour around the world on Feb. 23. LINGARD'S "STOLEN KISSES" CO., LINGARD'S "THE TUTOR" CO. (the former comedy ran 732 nights in London and the English provinces) will constitute the principal attractions for the forthcoming American season. Managers and artists will please address BALDWIN'S HOTEL, San Francisco, Cal., up to March 19, or SIMMONDS & BROWN, New York; after that to 126 E. Thirty-seventh street, New York. 48-5t

CITY HALL, BOONE, IOWA, newly fitted with Stage, Scenery, Chairs, etc. Terms reasonable. Address R. SUTTON, Manager. 41-13t*

ALLEN'S DIME MUSEUM,
325 WASHINGTON ST., BROOKLYN, N. Y.
Curiosities or attractions suitable for museums. Address as above. 41-13t*

FOR SALE—
Lease, Stock, Good-will, Fixtures and Furniture of small Hotel, with a first-class run of theatrical custom and large city trade at eating and drinking bar. Near three theatres, and car-track passing door, communicating with all places of amusement in this city.
Address HAMMOND DUGAN,
47-3t* Agent for owner, 43 N. Calvert st., Baltimore, Md.

SUNDHAL'S OPERA-HOUSE,
FERGUS FALLS, MINNESOTA. Size of hall, 50x75 feet, large stage, good scenery, seats 700. GEO. W. BOYINGTON, Manager. 47-13t*

MASONIC HALL, STAUNTON, VA.—Seating capacity, 425. Enlarged and remodeled, with new and attractive opera-chairs and new scenery. Price moderate. Acoustics first-class. Address RO. W. BURKE, Chairman, Masonic Building, Staunton, Va. 48-26t*

ACADEMY OF MUSIC,
HAGERSTOWN, MARYLAND,
will open Oct. 18, 1880. The only Theatre in this city, and just built. Seats 700. It has folding-chairs and full set of scenery, painted by Morgan of Academy of Music, Baltimore. Address EDW. W. MEALEY, Hagerstown, Md [27-26t*

HUNTINGTON HALL, CAMPELLO, MASS., on line of O. C. R. R., between Boston and Fall River. Seats 600. Village of 4,000 inhabitants. Address IRA A. LEACH, Campello, Mass. 28-26t*

CATALOGUE AND PRICE-LIST of Plays, Wigs, Beards, Colored Fires, Cork, etc., mailed free. JAS. F. CROSSEN, 8 Lafayette place, N. Y. 40 13t*tl

PANORAMA, also set of Marionettes, for sale. Inclose stamp. C. Queen, Stoneham, Mass. [45-6t*

SONGS, DRAMAS,
Burlesques, Lectures, etc., written to order.
WM. R. WATTS,
48-tf 116 Hester street, New York.

BEAUTIFUL SONGS, 40 cents each. "The Best Little Wife in the World," "'Tis Love that Makes the World go Round."
T. B. KELLEY, 23 Lincoln street,
44-12t* Jersey City Heights, N. J.

NED STRAIGHT Composes Words and Music, Burlesques, Sketches, stump-speeches, etc. Takes down music from the voice, and arranges for Orchestra or Pianoforte. Inclose stamp. 273 Elizabeth st., New York. 48-tf

PARKERSBURG, W. VA.
OPERA-HOUSE; built 1878.
36-14t* F. R. ROSE, Proprietor

COLUMBIA HOUSE,
111 and 113 North Broad street, PHILADELPHIA. JOEL HUTTON, Proprietor. Special rates to troupes and individual professionals 41-13t*

OPERA-HOUSE,
SPARTANBURG, S. C.
LIGHTED WITH GAS, SEATS 500. POPULATION, 5,000.
47-3t* J. M. NEWMAN, Manager.

THEATRICAL SCENERY, New and Second-hand, on hand and to order. Home and Foreign Trade. Send stamp for illustrated circular. L. W. SEAVEY, 8 Lafayette place, New York. 47-13t*

THE ORCHESTRA
AND
BRASS-BAND
OF THE GRAND OPERA-HOUSE,
TORONTO, ONT.,
will be open for engagement in March, either for road or water-places. Address G. J. TIMPSON, Leader,
47 3t* 61 Hackney street, Toronto, Ont.

WEBER'S GERMANIA GARDEN,
68 TO 74 HUDSON STREET, HOBOKEN, N. J.
Refined Specialty Artists, address ROBT. WAREING.
Consider silence a negative. Write again. 47-13t*

A LOVING HEART ASHORE!
Splendid Song for Tenor, Baritone or Bass..........40c.
'Tis A Little Empty Cradle. Beautiful Ballad..........35c.
You Can't Always Tell, So Awfully Thin! each..........35c.
Professionals' specialties—Orchestra arrangements. 60c.
48-13t* FREDERICK BLUME, 861 Broadway, New York.

A BAND-CHARIOT FOR SALE.
Apply to E. N. CROW, 140 Varick street, New York, where it can be seen. 48-4t

NEWARK OPERA-HOUSE.
FIRST-CLASS COMBINATIONS WANTED
ON AND AFTER
MONDAY, MAY 2
EITHER FOR WEEK
OR
NIGHTLY ENGAGEMENTS.
Address FRED WALDMANN,
Newark Opera-house,
45-13t* Newark, N. J.

I DESIRE TO CONTRADICT THE STATEMENT IN THE NEW YORK MERCURY of Jan. 29, 1881, to the effect that I left the BUCKINGHAM THEATRE, LOUISVILLE, KY., on account of non-payment of salary. I HAVE BEEN IN THE EMPLOY OF MESSRS. WHALLEN, the management, for upwards of a year, and I have ever found them courteous gentlemen and PROMPT IN THE LIQUIDATION OF ALL CLAIMS.
JOHN MORRISSEY,
49-1t Amusement-director.

WANTED, TWO FIRST-CLASS CLARK'S BANJOS, 10 or 11 in. Full particulars to WAYNE & LAWRENCE, care of CLIPPER. 49-1t*

WANTED—Theatre Comique, Richmond, Va., male and female talent. Salaries reasonable and long engagements. Write at once. W. W. PUTNAM, Proprietor and Manager. 49-2t*

ADELPHIA THEATRE, UTICA, N. Y.—Wanted at all times, first-class Specialty Artists. Female talent can always secure an engagement. Salary low but sure. Address JOHN J. BURTON,
49-1t* Adelphia Theatre, Utica, N. Y.

MAGIC.—Manufacturer of Stage and Parlor Apparatus; also Juggling Tools, Ventriloquial Figures, etc. Send 10c. for catalogue. THOS. W. YOST, 35 North Ninth street, Philadelphia, Pa. 49-13t

P. W. SHRADER, AGENT AND ADVERTISER, engaged with Hilliard & Demott's Pacific Circus season of 1881. Home-address, Rushville, Ind. 49-1t*

W. J. SCANLAN'S GREAT SONGS.—"Moonlight at Killarney," "Rock Dat Ship," the famous end-song; "I Love Music," "McDonnell's Old Tin Roof," "Place a Headstone O'er Mother's Grave," "McCormick the Copper." Pat Rooney's immense hit, "My Eldest Daughter, Clara." The great serio-comic songs, "It Tickles Me So," "Get Away Closer," and "Hang Up Thing." 25cts. each, or any five for $1. T. B. HARMS & Co., 819 Broadway, New York. 49-1t*

TO PROFESSIONALS.—FURNISHED ROOMS for housekeeping, $3 a week and upward. 150 Bleecker street, New York City. 49-2t*

CARD.—Performers closing at Long's Gaiety Theatre, Danville, Ill., on Saturday night, can open at almost any theatre in the Union on the following Monday, as trains leave in all directions immediately after the show on Saturday night. Reduced rates furnished to all points.
49-1t* J. H. LONG, Proprietor and Manager.

A TROMBONE-PLAYER
WANTS
AN ENGAGEMENT
WITH SOME RELIABLE COMPANY.
CIRCUS PREFERRED.
Reference given. Address WILL WHITE,
49-1t* P. O. Box 170, St. Clairsville, O.

MUSIC HALL,
MANCHESTER, N. H.
S. R. HANAFORD..........Proprietor
ARTHUR SPRAGUE..........Manager
We, the undersigned, having played at the above named theatre, and finding it first-class in every respect, cheerfully recommend it to our brother and sister professionals. Certain unprincipled persons have maliciously circulated false reports in regard to this place, therefore we, as recognized performers, do not hesitate to come boldly to the front and deny them all, as we found the place good and the management gentlemanly in every respect. NED WAMBOLD, JOHN HARRIS, THE MURRAYS—TOM AND HENRIETTA—LANDIS AND STEELE, DICK TURNER AND SADIE DUNBAR, CHAS. A. LODER AND MAY ANTONIO.
Performers playing in Hartford, Providence and Boston would do well to arrange with this place. Address as above.
Manchester, Feb. 19, 1881. 49-1t*

PROFESSIONALS, ATTENTION.—All of Rollin Howard's Plays, Burlesques, etc., can be purchased at a very low figure. "YEAST LYNNE," "GRAND DUCHESS," "LEAH THE FORSOOK," and many others, with all the original music. Address or call on NED STRAIGHT, 273 Elizabeth st., N. Y. 49 1t

BANJO Violin and Guitar Manufacturer and Teacher. Biggest blowers are not the best workers.
49-2t* MAGEZ, 650 W. Baltimore st., Baltimore, Md.

WANTED,
A GOOD, ROUGH CHAMBERMAID
to play an Irish-character part; must sing and dance.
Address J. A. MELLON,
49-1t* 32 Smithfield street, Pittsburg, Pa.

A Leader of Orchestra and Brass Band
at present traveling, desires to locate at some lively city.
49-1t* R. L. A., 147 Chicago Post-office.

BANJO MUSIC.—THE BEST AND ONLY CORRECT SIMPLE METHOD. Shows at a glance where the note is, and what finger to use in making it. Simple tune and catalogue sent for 10c.
CLIMAX BANJO MUSIC CO.,
49-1t* P. O. Box 162, Brooklyn, N. Y.

CALCIUM LIGHTS
Manufactured by the INDEPENDENT CALCIUM-LIGHT CO., 223 E. Ninth street, New York. 49-2t*

A FIRST-CLASS LEADER
(late of Novelty Theatre, Boston), thoroughly acquainted with the variety business, desires a position in a well-established variety theatre. Address R. MAZZIOTTA, 198 Elridge street, or Thorndike, Leighton & Co., Dramatic Agents, 40 Bond street, New York. 49-1t*

MUSEUM AND MENAGERIE,
COMBINED SHOWS,
Start from Memphis, Tenn., March 14. Artists in every branch wanted. All privileges for sale. Address
SAMUEL E. STICKNEY, Manager and Proprietor,
49-1t Peabody Hotel, Memphis, Tenn.

WANTED—A LEADING LADY
to join immediately, for four months' engagement; good dresser on and off stage. Salary low but sure every week. Telegraph or write immediately
49-1t CHARLES FORBES, Warren, Ill.

EUGENE,
THE ORIGINAL BURLESQUE MINSTREL PRIMA-DONNA
(LATE UNSWORTH AND EUGENE),
has been taking a rest this season, and is NOW READY TO NEGOTIATE WITH MANAGERS for Burlesque Prima-donna, Ballads, Burlesque acting, Sketches, Operas, etc. Address EUGENE, LATE UNSWORTH AND EUGENE, care of CLIPPER. 49-1t*

AIKEN COMEDY COMPANY.
The colloquial actor and popular novelist
ALBERT W. AIKEN,
supported by the Fairy Star, the gifted Comedienne,
MISS MAY ELIOT,
and a picked company of artists, including
TEN SPECIAL VARIETY STARS,
who will appear in the new musical absurdity
FUN IN THE COUNTRY,
concluding with a strong sensational drama.
TWO SHOWS FOR ONE ADMISSION!
Wanted for season commencing April 18, first-class Variety Stars, whose business is suitable for lady audiences. Inclose programmes and state lowest salary. Railroad expenses paid to end of season, but no return fares and no board. Theatre-managers and hall-agents who desire to share send open dates and best terms at once.
49-1t* M. C. AIKEN, Manager Brooklyn, N. Y.

Robbins & Colvin's
Great American and German
ALLIED SHOWS.
FIRST SEASON BY RAIL
ENTIRE NEW OUTFIT.
Wanted, 30 sober, reliable Billposters for season of 1881, with Robbins & Colvin's Great American and German Allied Shows. Address COL. BURR ROBBINS,
49-1t* Janesville, Wis.

MANAGERS OF FIRST-CLASS COMBINATIONS, READ!
GEORGE M. MILLER,
SOLE MANAGER OF THE GRAND OPERA-HOUSE, READING, Pa. (the most complete place of amusement in the city), and
SELECT CIRCUIT
OF EASTERN PENNSYLVANIA, ETC
comprising the following cities and towns: Easton, Bethlehem, Allentown, Pottsville, Reading, Lancaster, Columbia, Harrisburg, Williamsport, Danville, Pittston, Wilkesbarre, Scranton, Pa., Wilmington, Del., Newark, Trenton, N. J., etc., etc., receives the following endorsement and testimonials from THE ORIGINAL AND ONLY
NICK ROBERTS'
Humpty-Dumpty Double Specialty Troupe
3 CLOWNS. 3
SCRANTON, PA., Jan. 30, 1881.
GEO. M. MILLER, Esq., Manager E. P. Circuit:
DEAR SIR—It affords me great satisfaction at the close of our successful two weeks' engagement over your circuit to heartily thank you for the generous and liberal manner in which you have performed your part of the contract. Too much praise cannot be bestowed upon your worthy assistant, Mr. P. D. Lauman, who by his careful, prompt and laborious attention to business has added his share towards our success, and with such management and auxiliaries success is sure to follow. Hoping at some future time to have the pleasure of duplicating the present engagement, believe me very respectfully yours,
N. D. ROBERTS,
Manager Nick Roberts' "Humpty Dumpty."
SCRANTON, PA., Jan. 21, 1881.
Mr. GEO. M. MILLER, Manager Grand Opera-house, Reading, Pa., and Pennsylvania Circuit:
MY DEAR SIR—It is a source of gratification to thus return you my undivided thanks for liberality and favors shown me in my business, traveling over and advertising the Nick Roberts "Humpty Dumpty" on your Pennsylvania Circuit. In fact, the past three weeks over the same, under your management, will always be referred to as one of the most important events of my twenty years' advance experience. Likewise, I return thanks to your very courteous agent, Mr. P. D. Lauman, for the efficient manner in which he has transacted the Press business of our engagement, traveling over the circuit with me. I unhesitatingly recommend your management and circuit to all managers and agents of combinations as one very remunerative, the business being worked up on your part in every conceivable manner in each and every city, without cutting or saving in expense to make successful the entire engagement. It will only afford me happiness to meet with you again in all future seasons. Yours, most obediently, J. H. LAINE.
Business-agent Nick Roberts' "Humpty Dumpty."
Note the basis upon which my business is conducted: I will play none but standard attractions, and will not handle more combinations at one and the same time than can be properly attended to. By strict attention to business and meeting all my obligations promptly I have gained the confidence of the press and the public over the entire circuit. On any business pertaining to the Grand Opera-house, Reading, Pa., or the Select Circuit, address
GEO M. MILLER,
P. O. Box 63, Reading, Pa.
P. D. LAUMAN, Agent. 49-1t

OPEN FOR ENGAGEMENT
WITH FIVE HEAD OF THE
FINEST RING-HORSES
IN THIS COUNTRY.
WOULD LIKE TO HEAR FROM MANAGERS HAVING PRIVILEGES TO RENT.
48-2t* Address ED. T. BASYE, Shelbyville, Ill.

Showmen
I HAVE MORE PICTORIAL STOCK-CUTS than all other printers in the United States or in the world FOR DRAMAS, MINSTRELS, VARIETIES, MAGIC, CIRCUSES MENAGERIES, Etc., AT PRICES MUCH LESS THAN USUAL. All kinds of Show Printing. When orders will warrant, NEW CUTS FREE OF CHARGE. Send stamp for catalogue and price-list. T. R. DAWLEY, Manager, Great American Engraving and Printing Co.,
38-26t* Nos. 62 and 64 Gold street, New York.

WANTED, MINSTREL OR NOVELTY PARTY
FOR STATE-FAIR WEEK,
commencing Sept. 5, 1881. Address BAYARD & WALKER, Rochester, Minn. 43-13t*

NOTICE TO MANAGERS
AND OTHERS.
THE ORIGINAL AND ONLY
HEARTS OF OAK
IS
JAS. A. HERNE'S
HEARTS OF OAK,
ORIGINAL! GENUINE!! SUCCESSFUL!!!
Now traveling under the management of MESSRS. BROOKS & DICKSON.
BEWARE OF
FRAUDS AND IMITATIONS.
YOU WILL BE HELD
PERSONALLY RESPONSIBLE
if you permit them to appear in your
THEATRE OR HALL.
JAMES A. HERNE, Proprietor
HERNE'S "HEARTS OF OAK." 49-1t

WANTED,
the address of the party that owns or has charge of the Panorama Book of Revelations. Send your address to HARRY GILMORE, 811 and 813 Locust street, St. Louis, Mo. Also Mark Queen and Signor E. D. Montague, Fire Kings, address. 49-1t*

RARE DECORATIVE PAINTINGS.
MR. H. BOESE,
ORNAMENTAL and DECORATIVE ARTIST, has been specially engaged by
BARNUM, BAILEY & HUTCHINSON
to decorate and embellish from his own magnificent and original designs their Three Palace Advertising Coaches for next season. It is intended that in point of finish and beauty they will surpass anything previously done in this line. 49-1t

TONY PASTOR'S NEW COMPANY
NOW APPEARING AT
TONY PASTOR'S THEATRE,
585 AND 587 BROADWAY, NEW YORK CITY,
AND WILL COMMENCE THEIR TOUR FOR 1881 ABOUT MONDAY, APRIL 11, 1881.
TONY PASTOR, Sole Proprietor. [49-tf] HARRY S. SANDERSON, Manager.

WE CAME! THEY SAW! WE CONQUERED!
BIG HOUSES. CROWDED AUDIENCES EVERY NIGHT.
THE FAVORITES FROM ST. LOUIS TO THE GULF.
McINTYRE and HEATH'S
GREAT SOUTHERN MINSTRELS,
MASTODON ORCHESTRA AND BRASS BAND
WILL CLOSE THE
SEASON OF 1881 ON OR ABOUT APRIL 1.
EXTRACTS FROM THE PRESS.
Altogether this company ranks equal with any that have yet visited us.—WACO TELEPHONE.
This show fully merits the praises bestowed by the press of Texas. It is a genteel and finished entertainment.—HOUSTON POST.
The best minstrel troupe ever in Dallas. We have seen them all, and we know.—DALLAS HERALD.
The Southern Minstrels performed to packed houses both nights, and presented the most versatile and artistic performance ever given in San Antonio.—SAN ANTONIO LIGHT.
WANTED, performers of all kinds in the legitimate Minstrel line. Performers and musicians for season 1881-2. Performers who play brass, please address MATT LELAND, manager, care of CLIPPER office. No educated dogs; no talking heads; no serio-chronic vocalists; no Muldoons. 49-1t

R. T. WESTENDORF'S
GHOST MYSTERY,
59 STATE STREET, 59
BRIDGEPORT, CT.
R. T. WESTENDORF, - - - Proprietor and Manager.
Playing at all times first-class NOVELTIES and SPECIALTY ARTISTS. OPEN ALL THE YEAR AROUND.
The present company includes HALLEN and HART, Burlesque Artists; HINES and BLOSSOM, Song and dance Artists; SATSUMA, the wonderful Japanese Juggler; MISS DAISY REMINGTON, Queen of Song; JOHN CANNON, Irish Vocalist and Dancer; THOMAS CANNON, Vocalist, Dancer and Comedian; ANDERSON BROTHERS, Champion Sharp-shooters; LITTLE MILLIE, the Wonderful Child-artist; MISS FANNIE BERNARD, charming Balladist; Mr. GEORGE VANCE, Motto Vocalist; EDWARD BARRY, the distinguished Actor; WM. BREEN, WM. ALBEE, Illusionists. FREY and MARSHALL, write again. 49-1t*

THE LAND LEAGUE
A THRILLING AND ORIGINAL DRAMA, IN 3 ACTS AND 6 TABLEAUX, ADAPTED TO THE PRESENT TIMES.
NEW PRINTING—VERY CATCHY.
A GRAND INSTANTANEOUS SUCCESS.
MISS RAY EVELETH,
DEVOTED TO THE CAUSE,
MR. GEORGE BARR,
A TRUE PATRIOT AND A PROMOTER OF THE LEAGUE.
THE LAND LEAGUE
is duly copyrighted and will be protected. Managers of first-class variety theatres wishing to introduce this new and sterling attraction will address GEO. BARR, 137 Folsom street, Buffalo, N. Y., or my only authorized agent,
49-1t* R. FITZGERALD, 265 Bowery, New York City.

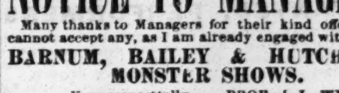
MONROE'S THEATRE
STATE STREET, CHICAGO, ILL.
J. MONROE..........Proprietor. | JAS. HEARNE..........Business and Stage Manager.
WANTED, FIRST-CLASS SPECIALTY ARTISTS OF ALL KINDS,
Ladies especially. Performers not wanting exorbitant salaries write immediately. Will not play people booked at other houses on South Side. Consider silence a polite negative, but write again. Would like to hear from Johnny Brace. Address all communications to [49-2t*] JAS. HEARNE, Monroe's Theatre, Chicago, Ill.

JOHN **THE BURTONS!** LOTTIE
THE ONLY RECOGNIZED
PLANTATION SKETCH ARTISTS
IN THE PROFESSION, ENDORSED BY
MANAGERS, PRESS AND PUBLIC.
Read what Mr. Ed. Chrissie says: Fort Wayne, Jan. 14. It is with pleasure that I recommend the Burtons to all managers as superior artists in their line, their acts being unique, original in style, and a never-failing success. Miss Lottie's conception of the Southern negro wench is without doubt the most natural and correct one ever seen on the American stage. Yours, respectfully,
49-1t* ED. CHRISSIE, Manager Bijou Theatre.

THE GREAT MIMICS AND MUSICAL ARTISTS,
CLARK HILLYER
AND
ALLIE BALLINGER.
Our route: Coliseum Theatre, Mobile, Ala., Jan. 31, for four weeks; Esher's Alhambra, St. Louis, Mo., March 21 and 28; Long's Gaiety, Danville, Ill., April 4 and 11; Adelphi, Peoria, Ill., April 18 and 25; Smith's Opera-house, Grand Rapids, May 2; Bordwell's Opera house, East Saginaw, May 9 and 16. Would like to arrange with a first-class travelling troupe. Address as per route, or our agents, Thorndike & Leighton.
P. S.—Harry Dimond, write. 49-1t

BIG ATTRACTION FOR A CIRCUS.
WINGFIELD'S DOG-CIRCUS and HANLAN'S DOG CIRCUS have consolidated, and will be known as
WINGFIELD'S
MAMMOTH DOG-CIRCUS
including the wonderful leaping-dogs, directed by John Wingfield, owned by Parker and Wingfield. Have elegant 12-sheet cuts and lithos. Address PROF. H. M. PARKER, 155 Waverly place, New York. 49-1t*

HOLLOWAY & ALLEN'S
MERRY MINSTRELS
will take the road March 10. Wanted immediately—A Bass-singer who is a good reader and can do a specialty and double in brass; one Double-bass player, to play First-tenor in band; also A No. 1 Advance-agent. Must be sober and reliable, and good dressers.
Chas. Honeywood, write.
HOLLOWAY & ALLEN'S MERRY MINSTRELS,
49-1t* Morristown, N. J.



SEND stamp for catalogue of BOGAN'S PROFESSIONAL BANJOS and other instruments. Best strings, 12cts. Bogan's Simplified Banjo Manual, containing 53 tunes, will enable any person to play at sight without a teacher; price, $2. Banjo, Song-and-dance, Jig and Clog Dancing taught. "Dancing Without a Master," comprising all the above-named dances, price, 50cts. JOHN J. BOGAN,
49-1t* 100 East Houston street, New York.

NOTICE TO MANAGERS.
Many thanks to Managers for their kind offers, but I cannot accept any, as I am already engaged with the
BARNUM, BAILEY & HUTCHINSON
MONSTER SHOWS.
Very respectfully, PROF. J. L. WEAVER.
P. S.—A set of four Ventriloquist Figures for sale.
49-1t* Address East Pittsburg, Pa.

TO MANAGERS.
I take this method of informing all that I am no longer, in any respect whatever, connected with Harry Healy, but that I am making my own engagements in connection with my old partner, Georgie May, and said engagements will, under all circumstances, be strictly and promptly kept by us. FLORENCE MAY, Theatre Comique,
49-1t* Richmond, Va.

H. O. DOTY,
with his Greatest Dog-circus on Earth, has been engaged for Cooper & Jackson's Great European Circus and Menagerie for the coming season of 1881. 49-1t*

WE CAN'T STOP THEM. THEY WILL COME.
ZERA and LA CARDO,
MAGICIANS AND VENTRILOQUISTS.
THE SAME OLD STORY. HOUSES PACKED—HOUSES PACKED. HOUSES CROWDED—HOUSES CROWDED. Standing-room only at half-past 7. Standing-room only at half-past 7. The only magicians that carry a uniformed brigade of bill distributors, lithographers, programmers, etc. 6 IN NUMBER. Under the supervision of SAM. SCRIBNER, General Agent. 49-1t*

NOTICE.
THE BILLPOSTERS,
AGENTS AND ADVERTISERS
OF THE
NEW GREAT PACIFIC,
The Largest Menagerie and Circus Ever Organized,
are requested to meet at Columbus, O., on SATURDAY, Feb. 26. The advertising cars will leave on the afternoon of that day for Houston, Texas.
Notice to the Performers of the above Show.
The opening of the season will be at Houston, Texas, on MONDAY, March 21. Grand Torchlight Parade on SATURDAY, March 19. 49-1t

NOTICE.
OWING TO THE SUCCESS OF MESSRS.
BAKER and FARRON
being far beyond their most sanguine anticipation since their tour of the world, they have decided to remain in America next season and cancel all English engagements. Managers wishing to play them will kindly write their only authorized agent,
JNO. R. ROGERS,
49-1t Morton House, New York City.

SMYTH'S HALL,
MANCHESTER, N. H.
J. R. HENDERSON, MANAGER.
TREMENDOUS SUCCESS!
HOUSE PACKED SOLID
EVERY NIGHT.
The company this week comprises the following well-known artists:
JAMES H. ROCHE, TONY WILLIAMS, MARK SULLIVAN, GEORGE BYRON, HENRY COFFEE, FRED MORTIMER, ALFRED RICE, MLLE. ETTA, MLLE. CELESTINE, EMMA WINTERS, LILLY WATSON, EVALINE STETSON, SADIE CLARK and EMMA GIBBS.
A few good Specialty People wanted for weeks of Feb. 28 and March 7. Address as above. All letters answered. 49-1t*

NEW
THEATRE COMIQUE,
TORONTO, CANADA.
KELLY & HALEY..........Managers
JOS. A. BURGESS..........Stage-manager
TORONTO CAPTURED. ELECTRIC SUCCESS.
GROSS RECEIPTS LAST WEEK, $985.
Wanted—First-class Specialty Artists for Feb. 28, March 7 and 14. Lady artists, write at once. First-class combinations treated on liberal terms. Address as above.
KELLY & HALEY, Managers.
P. S.—25 Ladies wanted immediately. Must be attractive. Also a good Property-man. 49-1t*

Notice to Managers.
Wanted, a situation to play First-violin and E flat Cornet in some first-class company.
Can furnish full band if required. None but first-class need apply. Address D. J. HANAGAN,
49-1t* Augusta, Maine.

MUSICIANS.
FIRST-CLASS MUSICIANS WHO UNDERSTAND THE BUSINESS desiring an engagement for the Circus Season, address J. G. BATES, Leader Van Amburgh Show, Connersville, Ind. 49-1t*

HARRY J. MORTIMER.
Have waited long enough for you.
Don't you think you have acted wrong?
DAVID ROBINSON,
49-1t* Manager Opera-House, Albany, Ga.

HONESTY, INDUSTRY, INTEGRITY
CANADA FIRST!
HANLAN AHEAD!
TORONTO REJOICES!
AND SO IS
WM. E. TODD
AHEAD AND REJOICING WITH
GEORGE W. REED'S COMEDY COMPANY
NOW IN THE SOUTHWEST.
THE "O. D. USS" IS STILL ALIVE!
No press notices yet, but am writing up some. Managerial references for sale cheap. Address
WM. E. TODD,
49-1t* care of CLIPPER.

SPORTING.

The Race between James Carlan of Sheffield, Eng., and Geo. H. Smith of Pittsburg will be run on Saturday, Feb. 26, 1881, on the Deville Running Grounds Moss Side, Allegheny Co., Pa., 15 miles from Pittsburg (back for Camden station), on the P. V. and C. R. R. 49-1t*

THE O'LEARY BELT,
Representing the Long-distance Pedestrian
Championship of America.
The third contest for this elegant trophy, the finest and most expensive ever offered in a contest, and
A GRAND SWEEPSTAKES
WILL TAKE PLACE AT
MADISON-SQUARE GARDEN,
NEW YORK.
Commencing 12.05 a. m. Monday, Feb. 28, and
Ending at 10.05 p. m. March 5, 1881.
READ THE LIST OF RENOWNED PEDESTRIANS IN THE RACE:
Frank H. Hart. John Ennis,
John Hughes, Fred. Khrone,
P. J. Panchot, Daniel Burns,
R. Lacouse, Jos. Allen,
John Sullivan, G. Hazael,
D. Scanlan, Owen McCarty,
Benj. Curran, W. Bolstridge,
Fox's Unknown, M. Tynan,
J. C. Mulgrew, Davis' Unknown,
Thos. Golden, Pierce Ryan,
Wm. Beadling.
If Rowell enters, a side bet of $20,000 will be made between him and Hart, the American Champion. 49-1t

BILLIARDS! BILLIARDS!!
Second Grand Match of Scientific Billiards, at Cushion Caroms, Champion Rules, for an increased stake of $2,000, to be played on a 5x10 Collender table, between MESSRS. JACOB SCHAEFER AND WILLIAM SEXTON, at Tammany Hall, on Saturday evening, Feb. 26, 1881. Play to commence at 8 o'clock prompt. Admission, 50 cents; reserved seats, $1; private boxes (holding six persons), $5. Ladies accompanying gentlemen admitted free. 49-1t

RATES.

SUBSCRIPTION.—Per annum, in advance, $4; six months, $2; three months, $1, including postage to any part of the United States. Foreign postage extra. Single copies 10 cents each. No deduction to clubs or agents.

ADVERTISEMENTS.—Agate type measure, 14 lines to an inch.—Department notices, copied from and credited to other journals, 20 cents per line, the same notices to be in- [illegible] Advertisements under the head of [illegible] per line; Miscellaneous and Sport- [illegible] [illegible] from these rates [illegible] for three months in advance by the advertiser. Advertising agents are not allowed this or any other deduction further than their regular commission. Cuts and displayed type in advertisements charged at the same rates for space occupied.

TERMS, ALWAYS CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Tuesday morning. The first, fourth, fifth and eighth pages GO TO PRESS ON SATURDAY, and the second, third, sixth and seventh pages on Monday evening. Advertisements intended for the outside pages should reach us not later than noon on Saturday, and all others should reach us as early on Monday to [illegible].

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than [illegible] on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office Orders. Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,860, or CLIPPER BUILDING,
88 and 90 Centre street, New York.

THE CLIPPER is for sale in LONDON, ENGLAND, at the American Exchange, 449 Strand, Charing Cross, W. C.

THE NEW YORK

CLIPPER ALMANAC

For 1881.

can be had of all Newsdealers and Agents.

Price, 15 Cents.

It appears in the same handsome colored lithographed cover as before. In the Theatrical and Sporting Chronologies will be found a condensed but complete history of events during the past year; the fastest-time record (now generally accepted as the standard authority for the decision of disputed points) has been prepared with our usual care; and the other contents of the book are made up of new and interesting matter.

TABLE OF CONTENTS.

ILLUSTRATIONS. Page
Frontispiece—A Vision.... 1
Feeding the Birds.... 60
My Yankee Queen.... 15
ASTRONOMICAL—Eclipses, Eras and Cycles, Movable Feasts, etc., etc.... 2
Advertisements.... 61 to 72
A Vision—Poem.... 1
AMATEUR ATHLETICS—American Amateur.
Champion Athletes.... 24
English Amateur Champion Athletes.... 24
Winners of American Intercollegiate Athletic Sports.... 25
Canadian Amateur Champion Athletes.... 26
Oxford vs. Cambridge Sports.... 26
AMATEUR DEFINITIONS.... 26
AQUATIC PERFORMANCES—International.
Match Races.... 16
American Sculling Championship.... 16
English Sculling Championship.... 16
Sculling Races in Australia.... 16
Centennial International Regatta.... 17
Harvard and Yale Universities.... 17
Boston City Regatta.... 17
National Amateur Association.... 18
Harlem Regatta Association.... 18
Schuylkill Navy Regatta.... 18
Northwestern A. B. A. Regatta.... 19
Metropolitan Am. R. Association.... 19
Hudson Am. R. Association.... 20
Mississippi Valley A. R. Association.... 20
Empire City Regatta.... 20
Lake George Regatta.... 20
Oxford and Cambridge Universities.... 20
Anglo-American Regattas.... 21
Averages of Human Life.... 59
BASEBALL.—The League.... 40
Individual Batting and Fielding Averages.... 40
Noteworthy Contests.... 41
Big Batting.... 42
Remarkable Pitching Performances.... 42
Fielding Feats.... 42
Casualties.... 42
Obituary.... 42
CALENDARS.... 3 to 14
Carrying Trade of the United States.... 59
Change of Style.... 59
Champagne.... 59
Coin in Circulation.... 22
Coinage.... 22
Consumption of Food.... 38
Cost of the War.... 27
Distances in New York City.... 34
Exports and Imports of the United States.... 59
FASTEST RECORDED TIME, ETC.—The Turf.... 46
Rowing.... 47
Pedestrianism.... 47 to 52
Go-as-you-please.... 52
Bicycling.... 53
Jumping.... 54
Fire Engines, Hose Companies, etc.... 54
Swimming.... 55
Railroading.... 55
Rifle-shooting.... 56
Heavy-weight Performances.... 56
Pigeon and Glass-ball Shooting.... 56
Ocean Steamships.... 57
Prize-ring.... 57
Skating.... 57
River Steamers.... 58
Sailing Vessels.... 58
Billiard-playing.... 58
Yachting.... 58
Snow-shoe Racing.... 58
Ratting.... 58
Feeding the Birds—Poem.... 60
Foreign Consuls in New York.... 39
Frost in Havana.... 34
Heavy Stones.... 39
Hero of Ragabout Alley—Poem.... 23
Immigrants.... 59
INTERNATIONAL RIFLE MATCHES—America vs. Ireland.... 27
The Centennial Trophy.... 27
America vs. Great Britain.... 27
Internal Revenue.... 34
Life-saving Service.... 23
Mail Time to Prominent Cities.... 22
Musical Events.... 38
My Yankee Queen—Poem.... 15
National Banks.... 27
Notable Performances not Records.... 58
Origin of the Dollar-mark.... 23
Piers.... 39
Public Debt of the United States.... 22
Rates of Postage.... 21
Receipts and Expenditures of the United States Government.... 22
Resumption of Specie Payments.... 59
Six-day Competitions.... 43
SPORTING CHRONOLOGY.... 26 to 34
Statistics of Religions.... 27
Statistics of Population.... 61
THEATRICAL CHRONOLOGY.... 35 to 38
The Largest Ferryboat.... 61
Tobacco.... 59
Turf Directory.... 44 and 45
United States Patent Fees.... 38

Newsdealers will please order their supplies of their wholesale agents.

Copies mailed from this office on receipt of price, 15 cents.

FRANK QUEEN,
PUBLISHER AND PROPRIETOR,
88 and 90 Centre street, New York.
P. O. Box 3,860.

AMUSEMENTS.

SPECIAL NOTICE.

PERFORMERS

And All Others Concerned.

Something New, and Protected by Law.

The Trapeze Balancing Act done with the head.

I, the undersigned, stand with my head on a trapeze bar, without the aid of my hands or feet, and while balancing in that position drink water, spin hats, fire pistols, juggle balls, and swing to and fro the same as other actors do while standing on one foot, etc. I hereby give this

CAUTIONARY NOTICE

to save innocent parties from the enormous amount of practice which it requires to produce this great act, and the cost and litigation that will follow upon their infringing upon its patented rights, and also to disable them from pleading ignorance when suits are brought against them. By the use of my invention I am also enabled to walk a tight-rope by means of my head and hands, and any infringement on the same will be prosecuted to the fullest extent of the law. JOHN THEURER.

Hamilton, Ohio, Feb. 15, 1881.
49-1t O. G. BERRY, Attorney.

"'We command success by deserving it.'"

"HANLAN and BRUNO,"

CHARACTER CHANGE-ARTISTS.

RAPID TRANSIT TEAM.

49-1t* Permanent address care of CLIPPER office.

FOR SALE,

COMPLETE OUTFIT FOR STAGE, 22x60. DROP-CURTAIN, FLATS, FLIES, GAS JETS, REFLECTORS, SEVEN SETS SCENERY. All in first class order.
Address FRANK L. HALL,
49-1t* Owensboro, Ky.

ODEON VARIETIES,

DANVILLE, VA.

Open all the year. Artists of ability wanted at all times. Address LEW TATUM, Manager,
49-1t* Odeon, Danville, Va.

PARTIAL LIST OF

CIRCUS

AND MENAGERIE ENGRAVINGS OWNED BY THE

GREAT AMERICAN ENGRAVING AND PRINTING CO.

T. R. DAWLEY, Proprietor,

Nos. 82 and 84 Gold street, New York.

Favorable contracts made with Circus people for furnishing them with Paper the coming tenting season.

CUT THIS OUT, AS IT WILL NOT APPEAR AGAIN.

QUARTO-SHEET.

NOTE.—The following quarto-sheet cuts may be used as window-cards or as one sheet—four scenes on a sheet—or may be used as a border to large or small stands:

719 Bareback. Highlander. Five colors.
720 Bareback. Highlander. Five colors.
721 Somersault. Five colors.
722 Men on Stilts. Five colors.
723 Lady. Bareback. Five colors.
724 Gymnast. Five colors.
725 Juggler. On Horseback. Five colors.
726 Kicking a Ball on Horseback. Four colors.
727 Barrel Acts. Five colors.
728 Clown and Kicking Pony. Five colors.
729 Contortionist. Five colors.
730 Gymnast. Five colors.
731 Banner Act. Female. Five colors.
732 Bareback. Irishman. Five colors.
733 Trapeze. Five colors.
734 Bareback. Female. Five colors.
735 Gymnast. Balancing on Pole. Five colors.
736 Bareback. Balloon Act. Female. Five colors.
737 Two-horse Act. Bareback. Five colors.
738 Gymnast. Five colors.
739 Gymnast on pole. Five colors.
740 Sailor's Hornpipe. Bareback Act. Five colors.
741 Balloon Act. Bareback. Five colors.
742 Balancing Pyramid of Bottles. Five colors.
743 Before the Curtain. Five colors.
744 Gymnast. Five colors.
745 Variety. Five colors.
746 Gymnast. Five colors.
747 Bareback Five colors.
748 Bareback. Five colors.
749 Gymnast. Five colors.
750 Bareback. Five colors.
751 Balancing on Pole. Five colors.
752 Bareback. Old Woman. Five colors.
753 Flying Trapeze. Five colors.
754 Bareback. Five colors.
755 Bareback. Five colors.
756 Gymnast. Five colors.
757 Contortionist. Five colors.
758 Gymnast. Five colors.

ONE SHEET.

412 Circus Clown. Full figure. Three colors.
413 Female Rider Jumping Through Paper Balloon—horse at full speed. Five colors.
414 Another Circus Clown. Four colors.
415 Clown in Petticoats. Four colors.
423 Five Clowns on a Frolic. Two colors.
424 Circus Tent and Tight-rope Walker. Two colors.
427 Clown's Head. Circus. Three colors.
434 Circus. Posturing Acts.
457 Flying Trapeze. Two colors.
464 Flying Horse. Two colors.
501 Contortionist. Four colors. This bill may be also made two half-sheets or four quarto sheets.
502 Contortionist. Four colors. This bill used with 501 makes a two-sheet.
609 Skipping the Rope on a Horse. Four colors.
610 Circus Tent. Three colors.
626 Clown. Four colors.
627 Circus. Four colors.
630 Clown. Mortised for letter-press. One color
632 Trick Zebras and Clowns. Five colors.
1001 Ascension on Tight rope. Two colors.
1002 Banner act. Females. Five colors.
1003 Burlesque Horsemanship. Five colors.
1004 Clown Stump-speech. Six colors.
1010 Clown No. 2. Two colors.
1011 Clown No. 3. Two colors.
1012 Clown with Border cuts. Six colors.
1013 Clown. Two colors.
1020 Dogs and Barrel. Two colors.
1021 Dogs and Ladder. Two colors.
1022 Dogs and Monkey Race. Two colors.
1023 Dogs and Globe Two colors.
1024 Dogs Jumping Rope. Two colors.
1025 Dogs General Performance. Two colors.
1026 Female Jumping Hoop. Five colors.
1027 Female Trapeze. Four colors.
1028 Female Flag Act. Five colors.
1029 Four-horse Act. Five colors.
1030 Horsemanship No. 1. Five colors.
1031 Female Flag Act. Five colors.
1032 Four-horse Act No. 2. Five colors.
1033 General Circus Performance. Four colors.
1034 Horsemanship No. 1 Five colors.
1035 Lady Principal. Five colors.
1036 Lady and Gentleman Horseback. Five colors.
1037 Male Bareback No. 1. Five colors.
1038 Male Bareback No. 2. Five colors.
1039 Menage Act No 2. Five colors.
1040 Mule Performing. Two colors
1041 Mule Bareback, Hurdle. Five colors.
1042 Somersault No. 1. Five colors.
1050 Two-horse Act Five colors.
1051 Trick Horse. Five colors.
1052 Tight Rope. Five colors.
1053 Trapeze. Five colors.
1054 Trick Horse. Two colors.
1055 Walking the Ceiling with Flags. Two colors.
1056 Walking the Ceiling No. 2. Two colors.
1058 Tight Rope. Four colors.
1100 Chariot Race. Five colors.
1101 Liberty Horse Race. Four colors.
1102 Pony and Monkey Race. Five colors.
1103 Steeplechase No. 1. Four colors.
1104 Steeplechase No. 2. Four colors.
1105 Steeplechase. Lady and Gent. Five colors.
1204 Anacondas. Five colors.
1205 Buffalo on Prairie. Five colors.
1206 Birds of Paradise. Five colors.
1207 Birds. Five varieties. Five colors.
1208 Cocatoos. Five colors.
1370 Chinese and African Jacanas and Mandarn Ducks. Five colors.
1371 Camels on Desert. Five colors.
1372 Chimpanzee. Two colors.
1374 Hyena Ravaging Graveyard. Five colors.
1375 Hornbill Birds. Five colors.
1376 Jungle Fowl and Lyre Bird. Five colors.
1377 Kangaroos. Five colors.
1378 Lion and Lioness. Five colors.
1379 Monkeys Five colors.
1381 Pair Panthers. Five colors.
1382 Parrots. Parakeets and Song Bird. Five colors.
1383 Sloth. Two colors.
1384 Tiger Attacking Zebra. Five colors.
1385 Virginia Eagle Owls. Five colors.
1386 White Polar Bear. Five colors.
1387 Elephant. Four colors.
1388 Hyenas. Four colors.
1389 Hippopotamus. Four colors.
1390 Kangaroos. Four colors.
1391 Lion. Three colors.
1392 Panther. Four colors.
1393 Pair of Tigers. Four colors.
1394 Performing Den.
1395 Tigers. Four colors.
1396 White Polar Bear. Four colors.
1414 Ancient Arms. Six colors.
1416 Butterflies and Insects. Six colors.
1417 Dying Zouave and Sleeping Beauty. Five colors.
1423 Wax Figures. Five colors.
1424 Wax Figure Queen Victoria. Five colors.
190 Polar Bear and Cubs. North Pole scene. Two colors.
192 Black Puma of South America.
193 Mexican Jackal.
194 Striped Hyena.
195 American Black Bear.
196 White Polar Bear.
197 American Grizzly Bear.
198 Walrus, or Sea-horse.
199 Sea Lion, or Sea Wolf
200 Asiatic Elephant.
201 One-horned Indian Rhinoceros.
202 Hippopotamus, or River Horse.
203 Babiroussa, or Wild Hog of the Melacca Islands.
204 South American Tapir.
205 Ethiopian Wild Boor, or Wort Hog.
206 Zebra of Africa.
207 African Giraffe, or Camelopard.
208 North American Musk Ox.
209 American Gnu, or Horned Horse.
210 Zebu, or Brahma Bull.
211 Yak of India.
212 Sea Elephant.
313 Sea Bear of Alaska.
317 Sacred Cattle. Four colors.
303 Alligator. Three colors.
316 Elephant Race Four colors.
317 Tiger Carrying off a Deer. Four colors.
318 Camel Race. Four colors.
406 Reindeer's Head. Two colors.

Also Ten Different One-sheet Circus bill. Fine. Four scenes to bill. Five-color. See quarto sheets above.

TWO-SHEET.

490 Gymnast. Four colors. This bill may be used as two one-sheet, two colors each.
491 Brass Band. Five colors.
493 Gymnast. Balancing on Poles, etc. Four colors.
529 Female Trapeze. Fine. Four colors.
530 Two Clowns Holding a Banner. Adapted for type on banner. Five colors.
535 Circus Clown. Four colors.
538 Performing Ponies. Five colors.
549 Team of Ponies. Two sheets in length and half sheet wide. Three colors.
564 Balloon. Four colors.
577 Circus. Bareback. Four horses, clown, ringmaster, etc. Five colors.
582 Horizontal Bar. Five figures. Three colors.
583 Clown. Four colors.
695 Interior of Circus. Bareback. Five colors.
699 Man jumping from horse through window and alighting on horse again. Horse passing under an arch.
760 Tight Rope. Man in chair and at table on rope. Five colors.
478 Tapir. Fine. Four colors.
482 Snake Killing Deer. Three colors.
489 Giraffes. Four colors.
498 Baboon. Three colors.
500 Gorilla. Three colors.
535 Hippopotamus. Five colors.
665 Green Monster. Five colors.
568 Buffaloes. Five colors.
580 Llama. Five colors. Fine.
581 Deer. Ibex. Five colors.
599 Rhinoceros. Five colors.
601 Baboon Monkeys. Five colors.
685 Elephant. Five colors.
682 Lion. Five colors.
683 Zebra. Five colors.
684 Giraffe. Five colors.
686 Lion and Cubs. Five colors
689 Monkeys. Four colors.
693 Tiger. Five colors.
10413 Aquarium. Six colors.
10421 Mummies. Five colors.

THREE-SHEET.

72 "Here We Are Again." Five colors. Clown and horse's head. Allegorical.
75 The Lion and Female Rider. Allegorical. Appropriate for Circus.
533 Circus Clown. Five colors.
537 Knife-thrower. Four colors.
591 Flying Trapeze. Three colors.
643 Everybody's Clown.
635 Female. Trapeze. Four colors.
643½ Clown. Happy Jack Lawton. Three colors.
689 Horizontal Bar. Five colors.
546 Parrots and Cockatoos. Four colors.
1415 Birds. Five colors.
1418 Fat Woman. Five colors.
1419 Giant. Five colors.
1420 Happy Family. Four colors.
1422 Snakes and Reptiles. Five colors.
1423 Reptiles and Snakes. Five colors.

FOUR-SHEET.

81 Indian Flying Horseman. The great performing Indian act. Five colors.
497 Tight Rope. Four colors.
527 Trick Horse. One color. Horse white, background red.
716 Performing Lions. Five colors.
553½ Steam Piano. Brass band. Five colors.
559 Balloon. One color. Bislay.
562 Female Bareback-rider. Jumping the Balloons.
596 Gymnast. Five colors.
603 Gymnast. Five colors.
663 Lady. Bareback-rider. Five colors.
668 Arabs. Athletes, Gymnasts, etc. Five colors.
675 Trick Horse. One color. Red background.
713 Trick Horse. Clown and Ringmaster. Five colors.
715 Clown. Five colors.
558 Peacocks. Five colors.
763 General Performance. Five colors.
1394 Performing Lions in Den. Four colors.

FIVE-SHEET.

661 Band-wagon or Chariot. Five colors.
905 Bareback-riders, etc. Five colors.

SIX-SHEET.

70 Three Horses and Two Riders, male and female. Double-act bill.
71 An Arab and Camel. Five colors. Good Circus bill. Allegorical.
671 Ostriches. Five colors.
640 Clown and Ringmaster. Five colors.
642 Flying Trapeze. Five colors.
657 Trick Horse. Four colors.
659 Performing Goats. Two colors.
670 Variety of acts. Good. Three colors.
685 Trick Horse. Five colors.
645 Buffalo. Five colors.

EIGHT-SHEET.

10373 Elephant, a beauty. Five colors.
10380 A Pair of Arabian Camels.

NINE-SHEET.

74 Trick Horse and Clown. Five colors.
190 Trick Mule and Clown, leaping a hurdle, a spirited engraving.
191 Two Clowns and Mule. Mule jumping through hoop, throwing clown, etc.
303 Tent. Flags are flying; balloon up; tight rope; the multitude, etc. Five colors.
304 Gymnast. Pyramid, Athletes, Contortionists, Ladder, Trapeze, etc. Beautiful.
637 Interior of Menagerie. Six colors.
641 Balloon. Four colors.
647 Interior of Circus. Grand entre, etc. Five colors.
648 Jockey Race. Male and Female Riders. Four colors.
637 Interior of Menagerie. Six colors.
651 Interior of Circus. General and entire performance of all kinds. Five colors.
656 Interior of Circus. Opera chairs, patent seats.
680 Hurdle Race. Good. Five colors.
687 Lady. Bareback. Six colors.
690 Bareback. Male Rider. Six colors.
1345 Chariot Race. Five colors.
1346 Elephant, Camel and Ostrich Race. Four colors.

TEN-SHEET.

711 Interior of Circus. All Acts. Five colors.

TWELVE-SHEET.

639 A Congress of Clowns. Six colors.
660 Steam Piano. Six colors.
664 Horizontal Bar, Flying Trapeze, etc. Good. Six colors.
694 Grand Bareback Horsemanship. Six colors.
707 Interior of Hippodrome. Five colors.
901 Elephant. Six colors.

SIXTEEN-SHEET.

80 Jugglers on Horseback, Ball Act, etc. Five colors. A fine circus bill.
73 Five Horses and as many Riders.
636 Lady Bareback. Seven colors.
638 Congress of Nations. Four colors.
709 Bareback. Male and Female, Clown and Ringmaster. Six colors.
708 Lion and Cubs. Six colors.
710 Bareback. Two Male Riders and Two Horses. Fine. Six colors.
922 Den of Performing Lions, etc

TWENTY-FOUR-SHEET.

921 City of Tents. Big Thing. Seven colors.
1500 Museum Bill. Great Curiosities.

49-1t

FOR SALE CHEAP,

My entire collection of animals and birds, put up expressly for traveling shows as well as for a stationary museum; in large cases, light and substantial, all properly billed and entirely new; also one live Beaver, 200 pair of Deers' Horns, and a large collection of North American Birds' Eggs. Will sell the whole or part. Address W. RICHTER,
49-1t East Saginaw, Mich.

JOHN E. AINSLIE

AS MARKS THE LAWYER.

Making a big hit through the West with SULLIVAN & STRATTON'S UNCLE TOM'S CABIN COMBINATION. 49-1t*

FOR MAGIC LANTERNS.

Stereopticon Outfits or Calcium Lights send stamp for circular. A. S. TRELOAR, St. Louis, Mo. 49-1t*

WANTED, PERFORMERS

in every line (no riders); 8 female musicians to play brass; also male musicians. Sideshow and candy-stand for sale. Show starts from near Cincinnati and travels by wagon. Address FRANK STOWE,
49-1t Donaldsonville, La.

TO CIRCUS MANAGERS.

MASTER JEROME ABBEY,

the Champion Boy Barrel-performer of the World, can be engaged for season of 1881. Can fill in in tumbling. Address, as above, Box 1,179, Madison, Wis. 48-2t*

NEW OPERA-HOUSE,

MERIDIAN, MISS. Thoroughly renovated. Seating capacity, 700. Stage, 30x40ft. Seven large dressing-rooms. Entire new stock of scenery. Lit by gas and well heated. Now open for engagements for balance of this season and season of 1881 and '82. Will rent or share with first-class attractions. For further particulars please address MARKS, LICHTENSTEIN & CO.,
51-23t* Proprietors and Managers.

TO CIRCUS AND SIDESHOW MANAGERS.

JAMES MARTIN & SON,

Manufacturers of Circus and Show Canvases, Bunting, Flags, etc. 114 Commercial street, Boston. PRICE-LIST SENT FREE. 49-13t*

THE LATEST! THE LATEST!!

DOBSON'S NEW PATENT OPEN-BACK BELL-BANJOS. For tone or finish without an equal. Not for sale in any store in the United States. Send for circular. HENRY C. DOBSON & SON, 1,237 Broadway, New York. Send for new price list. Just out. 48-tf

Miller's Winter Garden Vaudeville,

720 to 726 VINE STREET, PHILADELPHIA, PA.
HENRY MILLER....Sole Proprietor
EDWIN F. BARNES....Business-manager

None but first-class artists need apply. Silence a polite negative. 47-13t

ACADEMY OF MUSIC,

VALPARAISO, INDIANA.
NEW SCENERY.
LIGHTED WITH GAS.
SEATING CAPACITY, 800.
40-13t J. M. McGILL, Proprietor.

BAND AND ORCHESTRA

MUSIC FOR THE MILLION. Songs for the stage with orchestral parts a specialty. Publisher of "The Band Journal," a monthly paper. Send for complete catalogue (over 100 E-flat parts). J. W. PEPPER, Publisher, 9th and Filbert sts., Phila., Pa. Sample copies of songs sent free. 47-tf

CHAS. E. ELDRIDGE,

SINGING COMEDIAN, AT LIBERTY FEB. 5. Address care of CLIPPER. 49-1t

TOMKINS OPERA-HOUSE,

GALLATIN, TENN.

Full set of scenery and opera-chairs. Capacity, 800. Address W. P. Tomkins, Proprietor. 41-13t*

TO MANAGERS.

THE WORLD RENOWNED

GREGORY BROTHERS,

THE MOST

ACCOMPLISHED GYMNASTS

NOW BEFORE THE PUBLIC.

Pronounced by the press wherever they have appeared to be the finest Double Horizontal-bar Performers that they have ever seen. We do all tricks that can be done from bar to bar, three and four somersaults in a swing and double off, etc.

THE INCOMPARABLE EQUILIBRIST

C. J. Gregory

in his wonderful act with dancing-barrel, cross and table. The finest act of this kind now before the public. We have just closed with W. J. Gilmore, and have a few more open dates before the tenting-season. Managers wishing two first-class acts, please address
GREGORY BROTHERS—CHAS AND GEO.—
49-1t* Coliseum Theatre, Detroit, Mich.

HAPPY CAL WAGNER'S MINSTRELS.

Wanted—SONG-AND-DANCE ARTIST; must be first-class. Also a FIRST-CLASS TENOR-SINGER; must read music. Also a first-class DOUBLE BASS and TUBA PLAYER. Don't answer this advertisement unless you are first-class. All letters must contain a stamp to insure an answer. Address HAPPY CAL WAGNER, Wagner's Minstrels, P. O. Lockbox 57, Syracuse, N. Y.
P. S.—All letters must contain a stamp to insure an answer. 49-2t

TRICK-PONIES FOR SALE.

MAGNER'S FAMOUS TRICK-PONIES.

The best blind performing pony in the world. The famous Tom Thumb throwing-pony, with other trick-horses, and a large lot of paper and cuts. Will be sold on account of ill-health of owner. For particulars call or address D. MAGNER, Wernersville, Berks Co., Pa. 48-4t*

S. S. STEWART'S CELEBRATED BANJOS, used by Horace Weston and other artists. Banjo Songs, Music, Books, Strings, etc. "The Minstrel Banjoist," new book, 53 cents by mail. "The Young Banjoist," $1. "Masterpieces for the Banjo," $2. Comic Banjo Songster, Music Sample-sheets, Banjo Pamphlet and Circulars all sent for ten cents. Address S. S. STEWART,
47-13t* No. 429 North Eighth street, Philadelphia, Pa.

PAREPA HALL

Eighty-sixth street and Third avenue, NEW YORK. STAGE, SCENERY, ETC. SEATING CAPACITY, 1,000. Address JANITOR on the premises, or to
43-13t*] CHAS. E. QUACKENBUSH, 85 Chambers st., N. Y.

BANJO.

RICKETT'S BANJOS CAN ONLY BE had of the manufacturer, JOS. RICKETT,
42-13t* 2,428 North Fifth street, Philadelphia, Pa.

FOR STREET AND THEATRICAL WIGS, AND LADIES' HAIR GOODS, go to

SHINDHELM'S,

283 GRAND STREET, NEW YORK, The Manufacturer. SEND FOR PRICE-LIST. 49-13t*

WIGS, WIGS.

SCHMIDT & FOOTNER,
746 Broadway, New York,

Toupee and Theatrical Wigmakers. Character Wigs from $2.50; Beards from $1.50; Moustaches, 25c. to 50c.; Negro Wigs, 75c., $1; End, $1.50; Gentlemen's Fine Wigs from $12. Goods sent C. O. D. 45-13t

Blooms

GRAND THEATRICAL SUPPLIES

TIGHTS, Flesh, Nos. 1, 2, 3, - - - - - a $1.35
SHIRTS, Flesh, Shaped, Nos. 1, 2, 3, - - - a $1.35
TIGHTS, White, Nos. 1. 2, 3, - - - - a $1.35
SHIRTS, White, Shaped, Nos. 1, 2, 3, - - - a $1.35

None are genuine except with our trade-mark Stamp.

Our customers and friends buying these goods can depend upon them as being an excellent article for wear and durability.

By the dozen we will sell them at $15.

Our Theatrical Department is now stocked with all the novelties in SILKS, SATINS, VELVET BROCADES, JEWELS, TIGHTS, HOSIERIES, JERSEYS, PADS, SILVER AND GOLD FRINGE, LACES, SPANGLES, etc. Catalogues and price-lists sent free of charge.

BLOOMS'

48 and 50 WEST 14th STREET. 49-1t

BELLA UNION THEATRE,

SAN FRANCISCO.

P. McATEE . . . . Proprietor
HARRY MONTAGUE . . . . Manager

THE LARGEST AND FINEST VARIETY THEATRE ON THE PACIFIC COAST.
NEWLY REDECORATED AND FRESCOED THROUGHOUT.
ELECTRIC-LIGHT ILLUMINATIONS AT THE FRONT OF THE HOUSE.
SEATING CAPACITY, TWELVE HUNDRED. PLUSH-VELVET SEATS THROUGHOUT.
FOUR MAGNIFICENT PROSCENIUM-BOXES.
TWENTY-THREE ELEGANT BALCONY-BOXES, BRUSSELS CARPETED THROUGHOUT.
FOUR MAGNIFICENT RETIRING PARLORS. GRAND LOUNGING-ROOMS AND CAFE.
NEW, WELL-APPOINTED STAGE. SIZE, 40FT.x45FT.
NEW AND COMPLETE SCENERY, AND $5,000 WORTH OF STAGE PROPERTIES.

PRODIGIOUS SUCCESS

OF THIS

BEAUTIFUL TEMPLE OF EMOTIONAL ART.

Playing to the LARGEST CONSECUTIVE RECEIPTS EVER KNOWN in this FAVORITE THEATRE.

THE RUSH FOR SEATS IS UNDIMINISHED, BECAUSE THE ENTERTAINMENT PRESENTED IS ALWAYS

NEW, FRESH AND SPARKLING.

NO WORN-OUT FIRST-PARTS—NO LONG-WINDED DRAMAS.

THE BELLA UNION THEATRE

IS AT PRESENT PRE-EMINENTLY THE MOST SUCCESSFUL AMUSEMENT ENTERPRISE IN SAN FRANCISCO.

ALWAYS CROWDED TO REPLETION.

GRAND MELANGE of PLEASURABLE NOVELTIES NIGHTLY

WINDING-UP WITH ONE OF

HARRY MONTAGUE'S FAMOUS SENSATIONAL AFTERPIECES,

mounted with elaborate appointments, commensurate with the surroundings of the theatre, including grand "MISE EN SCENE" and brilliant calcium-light effects, never before attempted in San Francisco.

FIRST-CLASS ARTISTS, PLEASE COMMUNICATE,

especially those playing in St. Louis, Cincinnati and Chicago. 47-7t*

SPRING AND SUMMER, 1881.

ARNHEIM THE TAILOR,

190 and 192 BOWERY, corner Spring street,
No Connection with any other Store on the Bowery,
299 BROADWAY, betw'n Reade and Duane sts., NEW YORK.
157 SOUTH CLARK STREET, CHICAGO. ILL.

ELEGANT, STYLISH SUITS, Made to Order, $18. FINE IMPORTED CASHMERE PANTS, Made to Order, $5.

ARTISTIC CUTTING.

SPECIAL INDUCEMENTS WILL BE MADE TO PROFESSIONALS.

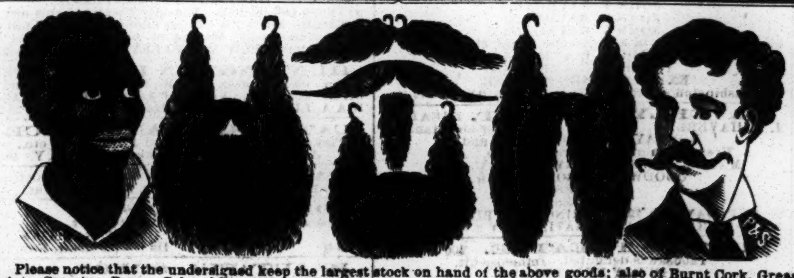
SAMPLES, FASHION-PLATE AND RULES FOR MEASUREMENT Sent on application. 41-13t*

DAZIAN'S

THEATRICAL EMPORIUM,

280 BOWERY, NEW YORK.

The largest variety of Silks, Satins, Velvets, Plushes, Striped Satins, Gold and Silver Trimmings, Brocades, Armor Cloths, Illuminated Gauzes, Fringes, Laces, Spangles, Stars, Tassels, Gold and Silver Embroideries, etc., Jeweled Crowns Diadems, Necklaces, Belts, Pendants, Earrings, Brooches, Jeweled Swords, Daggers, and every description of jeweled orders and decorations. Silk, Cotton, Worsted and Lisle Thread Shirts and Tights, Leotards, etc. Clown, Harlequin and Monkey Dresses. PADDINGS OF ALL DESCRIPTIONS A SPECIALTY. Elegant Styles of Fancy Hosiery, Embroidered, Plain and Fancy Colorings, in Silk and Lisle Thread. Clogs and Shoes of all descriptions. Sole agent for the celebrated FRENCH COTTON TIGHT, and the world-renowned CASHMERE THEATRE. SOLE MANUFACTURER OF THE PERFECTION PAD, the only correct and artistic pad made. SAMPLES AND PRICE-LISTS ON APPLICATION. [42-13t*] W. DAZIAN, 280 Bowery, New York.



Please notice that the undersigned keep the largest stock on hand of the above goods; also of Burnt Cork, Grease Paints, Carmine, Rouge, Colored Fires, Make-up Boxes, Clogs, Song-and-Dance Shoes, Silk, Worsted or Cotton Knit Goods, etc., or will make to order at short notice. Our Catalogue of 192 pages, 700 illustrations, with prices for all goods belonging to the theatrical line, sent by mail for 10 cents.
44-tf PECK & SNYDER, 124 and 126 Nassau street, New York.

A FORTUNE FOR A FACE.

$10,000 PREMIUM

FOR THE

LOVELIEST LADY IN THE LAND.

ADAM FOREPAUGH, proprietor of the LARGEST SHOW IN THE WORLD, desires to secure the services for thirty weeks the coming Spring and Summer of the

HANDSOMEST WOMAN LIVING.

To that end he offers a premium of $10,000, payable in pro rata weekly installments, to the lady contestant who shall be adjudged the most beautiful candidate. All applicants must forward photographs and full address. All communications strictly confidential. The fortunate lady will be required to appear daily in a great pageant, and, as BEAUTY and not talent is required, good looks alone will secure the prize. No personal applications or interviews will be granted. No letters answered. No photographs returned. All photographs must be in hand March 31.
Address CHAS. H. DAY, Agent,
49-3t Great Forepaugh Show, 111 and 113 N. Broad street, Philadelphia, Pa.

A BIG SENSATION IN NEW YORK

THE GREATEST OF ALL NOVELTIES,

CARL HERTZ, "THE KING OF CARDS,"

IN HIS NEW AND MARVELOUS ACT, CONCLUDING WITH

THE ORIGINAL FLYING CAGE AND TWO CANARY BIRDS.

NEW YORK, Feb. 15, 1881.

CARD.—Carl Hertz, "King of Cards," played a successful engagement at my theatre and proved a GOOD CARD, and in my estimation managers would do well to secure him. I shall be glad to give a return date at any time. THOS. DONALDSON, Manager London Theatre, New York.

Circus-managers wishing a novelty for the Summer season, write. [49-1t*] Address care of CLIPPER.

159 OAKES BROS' CONCERT CO. 159

S. BURT OAKES, JOHN H. OAKES, } 159 WEEKS, OR 1,113 NIGHTS, { Proprietors and Managers

OF CONSTANT AND UNWAVERING SUCCESSES.

49-1t All correspondence please address OAKES BROS., Decatur, Ill., Lockbox 177.

BANJOS,

BANJO-GUITARS AND GUITARS;

BANJO, BANJO-GUITAR, and GUITAR LESSONS. We have the largest and finest stock of Banjos in the U. S., and challenge the world of Banjo-makers. Read No 40 of THE NEW YORK CLIPPER for our challenge. Send for our descriptive catalogue before purchasing.

FAIRBANKS & COLE,

49-13t* 121 Court street, Boston, Mass., U. S. A.

SPECIAL ATTENTION

is called to the fact that I, the undersigned, have closed a five years contract for the sole and undivided management of America's most charming artist and vocalist MISS

MINNIE PALMER,

with whom I will commence an extended tour of the world ON OR ABOUT SEPT. 1, 1881, with a new play, elegant music, costumes, company and printing. Applications for all necessaries solicited.
Yours, very respectfully, JNO. R. ROGERS.
Morton House, New York City. 47-4teow

R. C. DUTTON,

who has for the past twelve months successfully piloted FANNIE MAY'S BRITISH BLONDES through the NORTH, SOUTH, EAST AND WEST, will be at liberty after March 1, 1881. Managers desiring a first-class working agent can address in care of above-named company to Charleston, South Carolina, till March 1. 49-1t*

GABLE'S ADELPHI THEATRE,

PEORIA, ILL.

VARIETY AND SPECIALTY PEOPLE of acknowledged ability wanted. 49-1t

SCOTT DAVIS,

CHARACTER ACTOR AND FIRST OLD MAN, disengaged after March 5. Address 119 Market street, Newark, N. J. 49-1t*

THE ROYAL BOOM.

THE CLOSEST CONNECTION ON RECORD

Arriving at the New York pier (from London) on Monday at 6 p. m., and opening the same evening at Haverly's Brooklyn Theatre, where they were tumultuously greeted by

A ROUSING WELCOME.

HAVERLY'S EUROPEAN EUROPEAN EUROPEAN EUROPEAN

MASTODON MASTODON MASTODON MASTODON MINSTRELS.

J. H. HAVERLY, Proprietor. CHAS. FROHMAN, Manager.

(FROM HER MAJESTY'S THEATRE, LONDON.)

Their opening in America last week attended by a nightly crush, a dense mass of surging humanity, audiences of the most generous and boundless enthusiasm.

THE GREATEST BUSINESS EVER PLAYED TO IN BROOKLYN.

Route ahead: Baltimore Feb. 21, Washington, D. C., Feb. 28.

** WM. FOOTE, London representative of J. H. HAVERLY. Address, American Hotel (formerly city residence of Sir Isaac Newton), 34 St. Martin's street, Leicester square, London. 49-13t

STILL TRIUMPHANT.

J. H. HAVERLY'S

NEW MASTODON MINSTRELS,

J. H. HAVERLY, Proprietor. THE NEW 40. J. H. MACK, Manager.

RETURN VISITS EVEN GREATER THAN THE FIRST,

AND

AGAINST THE STRONGEST OPPOSITION

They Crowd Their Houses

LOUISVILLE COURIER-JOURNAL: Haverly's New Mastodons crowded the Opera-house with a fashionable and delighted audience. The programme was replete with novelties.

LOUISVILLE COMMERCIAL: A fine audience greeted Haverly's New Mastodons, and everything received a well-deserved encore, even to the opening overture.

ROUTE: YOUNGSTOWN FEB. 21, MEADVILLE FEB. 22, OIL CITY FEB. 23, TITUSVILLE FEB. 24, BRADFORD FEB. 25 and 26 49-1t

Haverly's Colossal Colored Carnival

J. H. HAVERLY, Proprietor, and W. H. BISHOP, Manager.

GENUINE COLORED MINSTRELS.

RETURN THROUGH NEW ENGLAND

Such great numbers were unable to secure even standing-room on our trip East that we are [45-13t

COMPELLED BY POPULAR DESIRE TO DOUBLE OUR ROUTE.

HAVERLY'S COMEDY TRIUMPH

HAVERLY NEVER DOES ANYTHING BY HALVES. In his new "Widow Bedott" Company he has not only secured two of the best comedians and character actors in the country, but also surrounded them with a circle of talent rarely equaled. This now popular enterprise is bound to yield him a fortune.—ALBANY JOURNAL.

The third and last presentation of Haverly's "Widow Bedott" Company last evening, as his previous, kept the audience in continual cachination, many laughing until the tears rolled down their cheeks. As an antidote for dyspepsia and melancholia Bishop has no equal.—ALBANY ARGUS.

One of the most satisfactory and enjoyable dramatic treats that has ever visited our city.—ALBANY POST.

HAVERLY'S BROOKLYN THEATRE FEB. 21, ONE WEEK.

J. H. HAVERLY, Proprietor. C. E. BLANCHETT, Manager. F. W. PAUL, General Agent. 43-13t

BANJO CHALLENGE.

SWEEPING CHALLENGE,

The undersigned, in consideration of the vast amount of talk (in print and out) as to who makes the BEST BANJOS, and claiming as we do to make THE FINEST BANJOS in the UNITED STATES, at the LOWEST PRICES, do hereby issue the following Challenge: We do, therefore, challenge any one or more manufacturers of banjos to a full and fair exhibit of their product in this line, this exhibition to take place in such city as may be decided upon by mutual agreement, visiting parties to be allowed traveling expenses, etc. Said exhibition to be under the auspices of a board of judges, to be appointed by disinterested parties, who shall appoint a referee, whose decision shall be final, in any sum from $50 to $500 a side. One-half of his stakes to be given by the winner to some charitable institution in his city. The following points of superiority to be competed for: First, QUALITY AND POWER OF TONE; second, Variety of Designs; third, Beauty and Finish of Workmanship; fourth, Number of Improvements of Real Importance; fifth, General Excellence. Immediately on approval of the acceptance of this challenge, we will deposit a forfeit of $50 with THE EDITOR OF THE CLIPPER. FAIRBANKS & COLE,
49-1t* Manufacturers and Teachers of the Improved Modern Banjo, 121 Court street, Boston, Mass., U. S. A.

NOTICE TO CIRCUS AND VARIETY MANAGERS.

LOOK OUT FOR US.

TOMMY SWEENEY, EDDIE LEE,

in their new and original act entitled

"TRIALS OF A BOXING-MASTER,"

introducing single and double club-swinging, juggling, etc., and concluding with a grand glove contest in full ring costume. Would like to hear from responsible parties. First open date March 7. Address care of CLIPPER. 49-1t*

DECIDED HIT OF

CHARLES J. WILLIAMS,

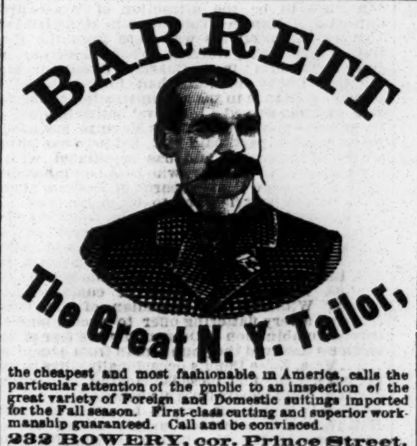
THE GREAT HEBREW DELINEATOR.

APOLLO THEATRE, CHICAGO, ILL., Feb. 12, 1881.

TO WHOM IT MAY CONCERN: This is to certify that C. J. Williams has played two engagements at this theatre this season, and I consider him one of the best impersonators of the Hebrew character that has ever played under my management, and he made one of the greatest hits of any artist that has appeared at this theatre this season. [49-1t*] WM. SCOTT, Business-manager.

CIRCUS, SIDESHOWS, MAGICIAN, VENTRILOQUIST,

and all other Professionals desiring Animal Books and Histories, Song, Magic, Ventriloquist, or any other kind of publications, will do well by sending for our low estimates and free samples before ordering elsewhere. Lithographs stenciled in colors for Circus Shows and Professionals cheaper, brighter and quicker than color printing.
49-4t* Address N. Y. POPULAR PUBLISHING COMPANY, 32 Beekman street, New York City.



the cheapest and most fashionable in America, calls the particular attention of the public to an inspection of the great variety of Foreign and Domestic suitings imported for the Fall season. First-class cutting and superior workmanship guaranteed. Call and be convinced.

232 BOWERY, cor. Prince Street.

Branch Stores, Berlin, Paris and London.

Samples and rules for self-measurement sent on application. 12½ per cent. discount to professionals. 49-1t

"WHEN, IN THE COURSE OF HUMAN EVENTS,"

Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.

The Chicago, Milwaukee and St. Paul Railway

FILLS THE ABOVE BILL IN EVERY PARTICULAR, TRAVERSING THE WHOLE HEART OF THE GREAT NORTHWEST BY ITS VARIOUS LINES. The only Northwestern line running its own sleeping-cars, which are the equals of the best. Its parlor-cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages apply to TIM E. CHANDLER, 63 Clark street, Chicago, Ill.; L. A. SMITH, 363 Broadway, New York; J. R. HIXSON, 306 Washington street, Boston; or A. V. H. CARPENTER, General Passenger Agent, Milwaukee, Wis. Chicago Depot, corner Canal and West Madison streets, in the heart of the city. 39-52t

STANDARD THEATRE,

SAN FRANCISCO, CALIFORNIA.

AMORY SULLIVAN - - LESSEE AND MANAGER

THIS BEAUTIFUL AND FAVORITE THEATRE

HAS BEEN THOROUGHLY REFITTED AND DECORATED,

and is now open under RESPONSIBLE MANAGEMENT.

Mr. JOE MURPHY'S engagement resulted in a receipt of more than $4,000 to the star, and the burlesque of "Ixion" has had a triumphant run of three weeks.

STARS and COMBINATIONS treated with on liberal terms, and RAILROAD FARES PAID out to CALIFORNIA. Apply to the manager, AMORY SULLIVAN.
45-13t San Francisco, California.

DAVE REED,

formerly of Bryant's Minstrels, gives lessons in Jig-dancing, Songs-and-dances and Bone-playing at his residence, TWENTY-FOURTH STREET, New York.

SHANNON, MILLER & CRANE,

No. 46 MAIDEN LANE, New York.

Gold and Silver Laces, Fringes, Spangles, Stars, Tassels, Brocades, etc., etc.

Tights, Shirts, Paddings, Hats, Wigs, Shoes and Jewelry Theatrical, Equestrian, Military and Costumer's Goods. The largest assortment and heaviest stock of these goods to be found anywhere.

Send for circular. Goods sent C. O. D. 42-52t*

ARE ORGANIZING AT FREMONT, O.,

TO TAKE THE ROAD MAY 1, 1881.

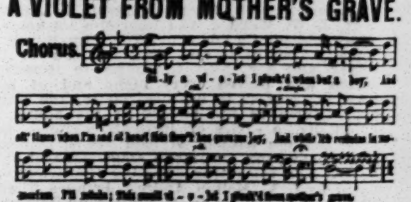
A. H. JACKSON'S MONSTER MINSTREL AND Specialty Combination.

The largest stage-show in the world, under a mammoth tent, seating nearly five thousand people, with the great Palace Band-wagon of America. Everything will be new and first class. Talent of all kinds wanted. State what you do; also what salary you want. Address A. H. JACKSON, Fremont, O. 49-2t*

THE GREAT POPULAR SONG,

A VIOLET FROM MOTHER'S GRAVE.

Chorus.



Price 35cts.—For Sale by all Music Dealers.
J. W. Pepper, Pub'r, 9th Filbert St. Phil'a Pa.
46-tf

GREAT SONGS.

The Largest Orders and Most Popular Songs on Record.

Boston, Jan. 10, 1881.—SEND AT ONCE 5,000 "Sally Horner," 3,000 "Kisses That Wake Me," 3,000 "Let Your Tears Kiss the Flowers, etc.," 2,000 "Sweet Mountain Rose," 2,000 "Birds and Blossoms." O. DITSON & CO.

New York, Jan. 13, 1881.—SEND US 2,000 "Sally Horner," 1,000 "Birds and Blossoms," 1,000 "Sweet Mountain Rose," 500 "Our Old Family Bible." S. T. GORDON & SONS.

Chicago, Jan. 9, 1881.—SEND 2,500 "Sally Horner," 1,000 "Why Should We Part?" 1,000 "Let Your Tears Kiss the Flowers, etc.," 500 "Sweet Mountain Rose," 500 "Birds and Blossoms." CHICAGO MUSIC COMPANY.

San Francisco, Jan. 3, 1881.—PLEASE SEND ME 2,000 "Sally Horner," 500 "Birds and Blossoms," 500 "Sweet Mountain Rose," 500 "Kisses that Wake Me." M. GRAY.

47-3t Published by H. G. HALLENBERG, Memphis, Tenn.

GRAY'S OPERA-HOUSE,

CHARDON STREET, BOSTON, MASS.
E. H. GRAY....Sole Proprietor and Manager
OPEN ALL THE YEAR ROUND.

Wanted, good specialty Artists, especially Ladies. Engagements good from two to four weeks. Address all letters to E. H. GRAY, as above. 46-4t*

RED OR BLUE CLOGS,

$3; 15-inch Song-and-dance Shoes, $5; Dutch Clogs, $3.50; Fright Wigs, $5; Burnt Cork, per box, 40c.; False Moustaches, 35c.; Rosewood Bones, 60c.; Tambo, $3; Banjo, $3; Triangle, $1; American Zither, $1.50; Fire-eating Preparation, per box, 50c.; Negro Wigs, $1.25 each; Plays, 25c. Dancing Made Easy, 25c. Negro Minstrel's Guide, 25c. End men Wigs, $2 each. Send stamp for Prices of Minstrel and Magic Goods, Musical Instruments, etc. Remit by P. O. order or registered letter to ED. JAMES, Clipper Building,
1-tf 88 and 90 Centre street, New York.

VAN FLEET, JOB PRINTER,

New York Clipper Building. 1-t